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For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAYARD, 3, Quai Malaquais, Paris, or at the Publishing Office, 14, Wellington-street North, Strand, London. For France and other Countries not requiring the postage to be paid in London, 28fr. or 11. 2s. the year. To other Countries, the postage in addition.

ROYAL INSTITUTION OF GREAT BRITAIN.—The next ANTONIAN PRIZE of 100l. will be awarded, in the Year 1851, to an ESSAY, illustrating the Wisdom and Beneficence of the Almighty, on the subject of the *Physiology of the Human Mind*. Competitors for the Prize are requested to send their Essays to the Royal Institution on or before the 1st of June, 1850, addressed to the Secretary; and the adjudication will be made by the Managers on Monday, April 23, 1851.

JOHN BARLOW, M.A. Sec. R.I.

HORTICULTURAL SOCIETY OF LONDON.—The EXHIBITIONS OF FLOWERS, &c. in the Society's Garden, will take place on the following SATURDAYS, viz. on May 18, June 1, and July 15. Tuesday, April 23, is the last day on which privileged tickets, at 3s. 6d. each, are issued to Fellows of the Society. Every Fellow is entitled to 34 such tickets, if paid for on or before that day.—21, Regent-street.

SOCIETY FOR THE ENCOURAGEMENT OF ARTS, MANUFACTURES, AND COMMERCE.—The FOURTH ANNUAL EXHIBITION, consisting of WORKS OF ANCIENT AND MEDIEVAL ART, and of SPECIMENS OF BRITISH MANUFACTURES, is NOW OPEN.—Admission, One Shilling, daily, from 10 to 4.

BOTANICAL LECTURES.—Prof. E. FORBES will deliver a COURSE of Twenty Lectures on BOTANY at QUEEN'S COLLEGE, on Saturdays, on Tuesday, and Friday, at Four o'clock, commencing on the 10th of April.

ROYAL ACADEMY OF ARTS, TRAFALGAR-SQUARE.—NOTICE TO ARTISTS. All works of Painting, Sculpture, or Architecture intended for the coming EXHIBITION at the ROYAL ACADEMY must be sent in on or before the 10th of April, at six o'clock in the Evening, or on the 11th of April next, after which time no work can be received; nor can any works be received which have already been publicly exhibited.

JOHN PRESOTT KNIGHT, R.A. Sec. Every possible care will be taken of works sent for Exhibition; but the Royal Academy will not hold itself accountable in any case of injury or loss, nor can it undertake to pay the carriage of any package which may be forwarded by carrier. The names of the works, and the names of the artists, may be communicated to the Secretary.

ART-UNION OF LONDON.—The last day of March being Sunday, the SUBSCRIPTION LIST will REMAIN OPEN till six o'clock on Monday evening next.

KING'S COLLEGE SCHOOL.—T. SWINBURNE, M.A., Classical Master in King's College, London, receives after Easter, under sanction of the Council, SIX PUPILS of the Institution into his Family for Board and Private Instruction. Mr. Swan who has been connected with the School since 1840 will devote his attention to their progress not only in the Ancient but the Modern Languages, Mathematics, History, Geography, English Composition, with the Elements of General and Hermeneutic Knowledge.—Terms, with particulars, forwarded upon application.

ST. MARY'S HALL, No. 6, St. Mary's-road, N. CHERBURY.—FRENCH INSTITUTE FOR LADIES, conducted by Miss NORTH, on the Reading of Queen's College. The EASTERN TERM will commence on the 1st of April, and a Lecture on French Literature will be delivered by the Rev. Canon, on the 1st of April. French Literature, and Professor of the Institution.—Ladies wishing further instruction in any branch of Education can be received as boarders for a Term or longer.—Admission to the Lecture free.

EDUCATION.—A Lady, who has had many years' experience in Tuition, and whose house is in a remarkably healthy situation in the neighbourhood of Hampstead Hill, has a VACANCY FOR TWO PUPILS. Her own being very limited, all the comforts of home are combined with the strictest moral discipline. This would suit parties providing India, or a widower whose children have been deprived of maternal care. Terms, including everything but books and stationery, Thirty Guinea per annum.—Address to R. S. D., Mr. London School Library, 131, Fleet-street.

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The Directors of this Institution beg to intimate that all the Classes are at present in full operation, and will continue so to the end of July. The Branches taught in the Institution are Reading, Grammar, Derivation, History and Geography, Elementary Writing, Arithmetic and Book-keeping, Natural History and Physical Science, Singing, Theory of Music, Piano-forte, Drawing and Perspective, Mathematics, French, Italian, German, and Modern Elementary Gymnastics. Lectures are also delivered on the most interesting branches of Natural History and Physical Science.

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TUITION.—A LADY, of much experience, who has an engagement which does not commence till July, wishes in the interim to obtain employment either as RESIDENT or DAILY GOVERNESS. She has long been in the habit of giving instruction in the various branches of English, Music, Drawing, &c. in families of distinction; and for French and German is kindly permitted to refer to two of the most eminent Masters in London. Letters should be addressed to W. L. H. Messrs. Nabeta, 31, Berners-street, Oxford-street.

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The EASTERN TERM COMMENCES on the Sunday after Easter. The object of this Institution is to combine General Education, Collegiate Discipline for Resident Students, Special Instruction in Science and its Practical Applications in the Civil and Military Professions, and Preparation for the Universities.

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The fees for the additional courses in these departments are so arranged that the cost of education, board, &c. need not exceed 100 guinea per annum. Prospectuses may be had at Mr. Dalton's, 28, Cockspur-street, Charing-cross. Messrs. Smith, Elder & Co., Cornhill; or information can be obtained by application to the Principal, at the College.

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Address, 11, Artillery-place, Finsbury-square, London.

LAW LIFE ASSURANCE SOCIETY,
Fleet-street, next to Dunstan's Church, March 14, 1850.
NOTICE IS HEREBY GIVEN, that the BOOKS for **TRANSFERRING SHARES** in this Society will be **CLOSED on THURSDAY, the 1st inst.** and will be **RE-OPENED on THURSDAY, the 6th inst.** The **DIVIDENDS** for the year 1849 will be payable on **SATURDAY, the 8th day of April next**, and on any subsequent day (Tuesdays excepted), between the hours of 10 and 1 o'clock. By order of the Directors, **WILLIAM SAMUEL DOWNES, Actuary.**

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REVIEWS

Foot-Prints of the Creator; or, The Asterolepis of Stromness. By Hugh Miller. Johnstone & Hunter.

The title of this work is not calculated to give a correct notion of its contents. It is neither a history of creation—as the first part might suggest,—nor a mere account of the fish whose stellate scales have procured for it the name stated in the second. It is, in fact, a vindication of the theory of creation by miracle, against the hypothesis of creation by law as proposed by the author of the 'Vestiges of the Natural History of Creation.' 'Foot-Prints of the Creator' is rather an unhappily chosen title; since it suggests the idea of a thing done and left,—which appears to be anything but the author's view of the relation of the Creator to the Universe.

In attacking the views of the author of the 'Vestiges,' Mr. Miller falls into an error which it will be our duty in the first place to expose. Throughout the work he refers to Professor Oken as one of the great supporters of what he calls the development hypothesis. The work of Oken's which he quotes in support of this view is his 'Physiophilosophy,'—the translation of which by the Ray Society we reviewed some time since [*Athen.* No. 1040]. Now, a faithful comparison of this work with the 'Vestiges' will show that two books can hardly be conceived more widely different. To be sure, they both treat of the same subject,—the great facts of universal nature,—but from points of view exactly opposite. Oken, a disciple of Schelling in his younger days, is an ultra-transcendentalist in philosophy;—the author of the 'Vestiges,' if not a Scotchman, has studied his philosophy under George Combe, and is an avowed materialist. Oken is one of the most profound observers and original thinkers of his time,—while the author of the 'Vestiges' is not original as either an observer or a thinker. The 'Physiophilosophy' of Oken is confessedly an attempt to apply a theory derived from a system of metaphysics to the phenomena of creation,—while the 'Vestiges' professes to give a theory derived from strict induction. The one writer speaks of his book as an "inspiration,"—the other affirms his to be an expression of a law of organic development. Oken starts with the assumption of the eternal presence of God in creation:—"All that we perceive are words and thoughts of God." The author of the 'Vestiges' denies the presence and cognizance of the Creator in creation.—Yet, Mr. Miller persists everywhere in confounding the two authors. Nay, more:—he takes passages out of Oken's book,—and separating them from the context, thereby makes the Professor to advocate theories which he never intended.—

"There are two kinds of generation in the world," says Professor Lorenz Oken, in his 'Elements of Physiophilosophy';—"the creation proper, and the propagation that is sequent thereupon,—or the *generatio originaria* and *secundaria*. Consequently, no organism has been created of larger size than an individual point. No organism is, nor ever has one been, created, which is not microscopic. Whatever is larger has not been created, but developed. Man has not been created, but developed." Such in a few brief dogmatic sentences, is the development theory.

Now, any one would suppose from this passage that the development theory of the author of the 'Vestiges' was the same as that of Oken; whereas nothing can be more different. The fact is, Oken in the above passage merely makes a statement with regard to the mode of the "miracle of creation," as Mr. Miller calls

it; and by no means asserts that one species of animal is developed from another,—which is the theory of the author of the 'Vestiges.' If Mr. Miller had troubled himself to read Oken's book before he charged him with heresy to his own opinions, he would have found the following passage:—"Out of an organic menstruum only can a new organism proceed, but not one organism out of the other. A finished or perfect organism cannot gradually transform itself into another." Nay, had Mr. Miller possessed only the candour to add to his quotation above copied the passages which follow it, it would have been there seen that Oken attaches a very different idea to the word "developed" from that which has been assigned to it by Mr. Miller and by the author of the 'Vestiges.' "Man," he says, "has not been created, but developed, so the Bible itself teaches us. God did not make man out of nothing, but took an elemental body then existing, an earth-clod or carbon; moulded it into form, thus making use of water, and breathed into it life, namely, air, whereby galvanism or the vital process arose." However hypothetical—or something more objectionable—this may be, it is at any rate the very opposite of the view which Mr. Miller charges Oken with holding. In fact, it is in the main in accordance with Mr. Miller's own theory on this subject.

We wish Mr. Miller were the only author who attacks Oken without even an attempt at understanding his views. The puerile rancour with which the 'Physiophilosophy' of this great man has been attacked in this country, is as unworthy the true dignity of science as it is indicative of the incapacity and bigotry of those who exhibit it. That work contains many profound reflections, which, if read in the spirit of loving the truth, will be found to be suggestive of great discoveries. We cannot now discuss the difference between hypothesis and theory—between what *may be true* and what *is not true*,—but these are important things to be regarded when discussing such works as that of Prof. Oken and the 'Vestiges.'

We proceed, then, to the great argument of Mr. Miller's book, in opposition to the theory of development proposed by the author of the 'Vestiges.' That theory supposes that by laws originally imprinted on matter the whole creation has been produced or developed. That inorganic matter gradually, and of itself, assumed the form of cells; these cells became instinct with life, formed plants on the one hand and animals on the other: that the various species of plants and animals have not been created, but that they have been gradually brought forth, the higher by the lower. This theory is supported by an appeal to geology; and it is stated that the lowest rocks contain the lowest forms of animals and plants. Mr. Miller opposes this theory by denying, in the first place, that proofs of its truth exist in circumstances where they ought to abound,—and secondly, by affirming that it is a misrepresentation of geological facts to assert that they support as a whole, or in part, this hypothesis. Though not in the order of the work,—we now refer to the first argument. It is very true, as the author observes, that if in any place we should expect to meet with the characters of one species of plant running into another, it would be in those districts where the waters of the ocean mingle with those of a freshwater river or lake. In this case we have the greatest possible number of circumstances concurring to lead to those changes of form which could be regarded as affording evidence of the transmutation of one species into another.—

"But what does experience say regarding the transmutative conversion of a marine into a terrestrial vegetation,—that experience on which the sceptic founds so much? As I walked along the green edge of the Lake of Stennis, salvaged by the line of detached weeds with which a recent gale had strewed its shores, and marked that for the first few miles the accumulation consisted of marine algae, here and there mixed with tufts of stunted reeds or rushes, and that as I receded from the sea it was the algae that became stunted and dwarfish, and that the reeds, aquatic grasses, and rushes, grown greatly more bulky in the mass, were also more fully developed individually, till at length the marine vegetation altogether disappeared, and the vegetable debris of the shore became purely lacustrine. — I asked myself whether here, if anywhere, a transition flora between lake and sea ought not to be found? For many thousand years ere the tall grey obelisks of Stennis, whose forms I saw this morning reflected in the water, had been torn from the quarry, or laid down in mystic circle on their flat promontories, had this lake admitted the waters of the sea, and been salt in its lower reaches and fresh in its higher. And during this protracted period had its quiet well-sheltered bottom been exposed to no disturbing influences through which the delicate process of transmutation could have been marred or arrested. Here, then, if in any circumstances, ought we to have had, in the broad permanently brackish reaches, at least indications of a vegetation intermediate in its nature between the monocotyledons of the lake and the algae of the sea; and yet not a vestige of such an intermediate vegetation could I find among the up-piled debris of the mixed floras, marine and lacustrine. The lake possesses no such intermediate vegetation. As the water freshens in its middle reaches, the algae become dwarfish and ill-developed; one species after another ceases to appear, as the habitat becomes wholly unfavourable to it; until at length we find, instead of the brown, rootless, flowerless fucoids and confervæ of the ocean, the green, rooted, flower-bearing flags, rushes, and aquatic grasses of the fresh water. Many thousands of years have failed to originate a single intermediate plant. And such, tested by a singularly extensive experience, is the general evidence. There is scarce a chain-length of the shores of Britain and Ireland that has not been a hundred and a hundred times explored by the botanist,—keen to collect and prompt to register every rarity of the vegetable kingdom: but has he ever yet succeeded in transferring to his herbarium a single plant caught in the transition state? Nay, are there any of the laws under which the vegetable kingdom exists better known than those laws which fix certain species of the algae to certain zones of coast, in which each, according to the overlying depth of water and the nature of the bottom, finds the only habitat in which it can exist? The rough stemmed tangle (*Laminaria digitata*) can exist no higher on the shore than the low line of ebb during stream tides; the smooth stemmed tangle (*Laminaria saccharina*) flourishes along an inner belt, partially uncovered during the ebbs of the larger neaps; the forked and cracker kelp-weeds (*Fucus serratus* and *Fucus nodosus*) thrive in a zone still less deeply covered by water, and which even the lower neaps expose. And at least one other species of kelp-weed, the *Fucus vesiculosus*, occurs in a zone higher still, though, as it creeps upwards on the rocky beach, it loses its characteristic bladders, and becomes short and narrow of frond. The thick brown tufts of *Fucus canaliculatus*, which in the lower and middle reaches of the Lake of Stennis I found heaped up in great abundance along the shores, also rises high on rocky beaches,—so high in some instances, that during neap-tides it remains uncovered by the water for days together. If, as is not uncommon, there be an escape of land-springs along the beach, there may be found, where the fresh water oozes out through the sand and gravel, an upper terminal zone of the confervæ, chiefly of a green colour, mixed with the ribbon-like green laver (*Ulva latissima*), the purplish-brown laver (*Porphyra laciniata*), and still more largely with the green silky Enteromorpha (*E. compressa*). And then, decidedly within the line of the storm beaches of winter,—not unfrequently in low sheltered bays, such as the Bay of

Udale or of Nigg, where the ripple of every higher flood washes,—we may find the vegetation of the land,—represented by the sentinels and piquets of its outposts,—coming down, as if to meet with the higher-growing plants of the sea. In salt marshes the two vegetations may be seen, if I may so express myself, dovetailed together at their edges,—at least one species of club-rush (*Scirpus maritimus*) and the common saltwort and glasswort (*Salsola kali* and *Salicornia procumbens*) encroaching so far upon the sea as to mingle with a thinly-scattered and sorely-diminished fucus,—that bladderless variety of the *Fucus vesiculosus* to which I have already referred, and which may be detected in such localities, shooting forth its minute brown fronds from the pebbles. On rocky coasts, where springs of fresh water come trickling down along the fissures of the precipices, the observer may see a variety of *Rhodomenia palmata*,—the fresh-water dulse of the Moray Frith,—creeping upwards from the lower limits of production, till just where the common gray *balanus* ceases to grow. And there, short and thick, and of a bleached yellow hue, it ceases also; but one of the commoner marine confervæ,—the *Conferva arcta*, blent with a dwarfed *Enteromorpha*,—commencing a very little below where the dulse ends, and taking its place, clothes over the runnels with its covering of green for several feet higher: in some cases, where it is frequently washed by the upward dash of the waves, it rises above even the flood-line; and in some crevice of the rock beside it, often as low as its upper edge, we may detect stunted tufts of the sea-pink or of the scurvy-grass. But while there is such a vegetation intermediate in place between the land and the sea, we find, as if it had been selected purposely to confound the transmutation theory, that it is in no degree intermediate in character. For, while it is chiefly marine weeds of the lower division of the confervæ that creep upwards from the sea to meet the vegetation of the land, it is chiefly terrestrial plants of the higher division of the dicotyledons that creep downwards from the land to meet the vegetation of the sea. The salt-worts, the glass-worts, the arenaria, the thrift, and the scurvy grass, are all dicotyledonous plants. Nature draws a deeply-marked line of division where the requirements of the transmutative hypothesis would demand the nicely graduated softness of a shaded one; and, addressing the strongly marked flora on either hand, even more sternly than the waves themselves, demands that to a certain definite bourne should they come, and no farther."

The failure, on inquiry, of every supposed case of genuine transmutation must be regarded as fatal to a theory which, if true, would be one more easily confirmed than any other in the whole range of experience. Here the argument might rest so far as natural science is concerned; but Mr. Miller's object is not merely to upset the theory of creation by development, but to establish that of creation by miracle. We shall not follow him in this part of his work,—but will say that here, as throughout his whole book, he exhibits full knowledge of the position of his argument and great skill in advancing to his own conclusions.

The geological facts which Mr. Miller puts forward as opposed to the statement that, as we proceed from the older to the more recent rocks the entombed organisms become more complicated in their structure, are two:—First, the early occurrence of a fish of the genus *Asterolepis*, with a very high organization,—and secondly, the presence of a plant of dicotyledonous structure in the Old Red Sandstone. In the description of the fish, the author goes into great detail,—much more than is necessary for his argument. He shows that this creature—the remains of which exist in the Lower Old Red Sandstone of Scotland—is amongst the first fishes met with in the strata of the earth; yet, instead of being one of the lowest in structure and organization, it stands amongst the highest.—Although the author of the 'Vestiges' has quoted the disposition and relation of the various animals in geological formations as confirmatory of the developmental

hypothesis, it is very evident that that hypothesis might or might not be true quite independently of such evidence. There is no necessary connexion between a creation becoming gradually more complicated, and the theory of development. The transmutation of species might take place so rapidly that every geological period might present instances of every form. So that, however important this part of Mr. Miller's book may be as a scientific contribution, we do not regard it as at all deciding the question between himself and the author of the 'Vestiges.' His facts, however, are of great interest to geologists. The examination of the vegetable structures is thus introduced.—

"The geological history of the vegetable, like that of the animal kingdom, has been pressed into the service of the development hypothesis; and certainly their respective courses, both in actual arrangement and in their relation to human knowledge, seem wonderfully alike. It is not much more than twenty years since it was held that no exogenous plant existed during the Carboniferous period. The frequent occurrence of *Conifera* in the Secondary deposits had been conclusively determined from numerous specimens; but, founding on what seemed a large amount of negative evidence, it was concluded that, previous to the Liasic age, nature had failed to achieve a tree, and that the rich vegetation of the Coal Measures had been exclusively composed of magnificent immaturities of the vegetable kingdom,—of gigantic ferns and club-mosses, that attained to the size of forest-trees, and of thickets of the swamploving horsetail family of plants, that well nigh rivalled in height those forests of masts which darken the rivers of our great commercial cities. Such was the view promulgated by M. Adolphe Brongniart; and it may be well to remark that, so far as the evidence on which it was based was positive, the view was sound. It is a fact, that inferior orders of plants were developed in those ages in a style which in their present state of degradation they never exemplify: they took their place, not, as now, among the pigmies and abortions of creation, but among its tallest and goodliest productions. It is, however, not a fact that they were the highest vegetable forms of their time. True exogenous trees also existed in great numbers and of vast size. In various localities in the coal-fields of both England and Scotland,—such as Lennel Braes and Allan Bank in Berwickshire, High-Heworth, Fellon, Gateshead, and Wide-open, near Newcastle-upon-Tyne, and in quarries to the west of the city of Durham,—the most abundant fossils of the system are its true woods. In the quarry of Craigleith, near Edinburgh, three huge trunks have been laid open during the last twenty years within the space of about a hundred and fifty yards, and two equally massy trunks, within half that space, in the neighbouring quarry of Granton,—all low in the Coal Measures. They lie diagonally athwart the strata,—at an angle of about thirty,—with the nether and weightier portion of their boles below, like snags in the Mississippi; and we infer, from their general direction, that the stream to which they reclined must have flowed from nearly north-east to south-west. The current was probably that of a noble river, which reflected on its broad bosom the shadow of many a stately tree. With the exception of one of the Granton specimens, which still retains its strong-kneed roots, they are all mere portions of trees, rounded at both ends, as if by attrition or decay; and yet one of these portions measures about six feet in diameter by sixty-one feet in length; another four feet in diameter by seventy feet in length; and the others of various thickness but all bulky enough to equal the masts of large vessels, range in length from thirty-six to forty-seven feet. It seems strange to one who derives his supply of domestic fuel from the Dalkeith and Falkirk coal-fields, that the Carboniferous flora could ever have been described as devoid of trees. I can scarce take up a piece of coal from beside my study fire without detecting in it fragments of carbonized wood, which almost always exhibit the characteristic longitudinal fibres, and not unfrequently the medullary rays. Even the trap-rocks of the district inclose, in some instances, their masses of lignite,

which present in their transverse sections, when cut by the lapidary, the net-like reticulations of the conifera. The fossil botanist who devoted himself chiefly to the study of microscopic structure would have to decide, from the facts of the case, not that trees were absent during the Carboniferous period, but that, in consequence of their having been present in amazing numbers, their remains had entered more palpably and extensively into the composition of coal than those of any other vegetable. So far as is yet known, they all belonged to the two great divisions of the coniferous family, araucarians and pine. The huge trees of Craigleith and Granton were of the former tribe, and approximate more nearly to *Atlingia excelsa*, the Norfolk-Island pine,—a noble araucarian, that rears its proud head from a hundred and sixty to two hundred feet over the soil and exhibits a green and luxuriant breadth of foliage rare among the Conifera,—than any other living tree."

When, however, we have settled that there is no evidence of the forms of animals and plants gradually passing into each other with the progress of geological change—and the hypothesis of development is not much affected by this evidence at all—there is yet another question:—Taking the collective organisms that have existed and do exist in the world, have we any reason to conclude that on the whole the earlier organisms were lower in the animal and vegetable scale than those which occur subsequently? Let us hear what Mr. Miller says.—

"There is geologic evidence, as has been shown, that in the course of creation the higher orders succeeded the lower. We have no good reason to believe that the mollusc and crustacean preceded the fish, seeing that discovery, in its slow course, has already traced the vertebrata in the ichthyic form, down to deposits which only a few years ago were regarded as representative of the first beginnings of organized existence on our planet, and that it has at the same time failed to add a lower system to that in which their remains occur. But the fish seems most certainly to have preceded the reptile and the bird; the reptile and the bird to have preceded the mammiferous quadruped; and the mammiferous quadruped to have preceded man,—rational, accountable man, whom God created in his own image,—the much-loved Benjamin of the family,—last-born of all creatures. It is of itself an extraordinary fact, without reference to other considerations, that the order adopted by Cuvier, in his animal kingdom, as that in which the four great classes of vertebrate animals, when marshalled according to their rank and standing, naturally range, should be also that in which they occur in order of time. The brain which bears an average proportion to the spinal cord of not more than two to one, came first,—it is the brain of the fish; that which bears to the spinal cord an average proportion of two and a half to one succeeded it,—it is the brain of the reptile; then came the brain averaging as three to one,—it is that of the bird; next in succession came the brain that averages as four to one,—it is that of the mammal; and last of all there appeared a brain that averages as twenty-three to one,—reasoning, calculating man had come upon the scene. All the facts of geological science are hostile to the Lamarckian conclusion, that the lower brains were developed into the higher. As if with the express intention of preventing so gross a mis-reading of the record, we find, in at least two classes of animals,—fishes and reptiles,—the higher races placed at the beginning: the slope of the inclined plane is laid, if one may so speak, in the reverse way, and, instead of rising towards the level of the succeeding class, inclines downwards, with at least the effect, if not the design, of making the break where they meet exceedingly well marked and conspicuous. And yet the record does seem to speak of development and progression,—not, however, in the province of organized existence, but in that of insensate matter, subject to the purely chemical laws. It is in the style and character of the dwelling-place that gradual improvement seems to have taken place,—not in the functions or the rank of any class of its inhabitants; and it is with special reference to this gradual improvement in our common mansion-house, the earth, in its bearing on

the 'conditions of existence,' that not a few of our reasonings regarding the introduction and extinction of species and genera must proceed."

We think, with the author, that there has been progressive advancement,—and that this is a law of the frequently recurring "miracle of creation," which the history of the earth's surface reveals to us. We know that there are geologists who in their violent opposition to what they conceive to be the strong ground of the developmental hypothesis, affect to state that they should not be surprised to find a human skeleton amongst the Silurian rocks. We leave them to their scepticism until the said skeleton shall be found; and in the mean time maintain, for ourselves, that there is abundant evidence in favour of the theory of a progressive creation.

Before closing the volume, we cannot but express our concurrence in Mr. Miller's views on the importance of natural history as a branch of general and professional education. He says:—

"But ere the churches can be prepared competently to deal with it, or with the other objections of a similar class which the infidelity of an age so largely engaged as the present in physical pursuits will be from time to time originating, they must greatly extend their educational walks into the field of physical science. The mighty change which has taken place during the present century in the direction in which the minds of the first order are operating, though indicated on the face of the country in characters which cannot be mistaken, seems to have too much escaped the notice of our theologians. Speculative theology and the metaphysics are cognate branches of the same science; and when, as in the last and the preceding ages, the higher philosophy of the world was metaphysical, the churches took ready cognizance of the fact, and, in due accordance with the requirements of the time, the battle of the evidences was fought on metaphysical ground. But, judging from the preparations made in their colleges and halls, they do not now seem sufficiently aware,—though the low thunder of every railway, and the roar of every steam-engine, and the whistle of the wind amid the wires of every electric telegraph, serve to publish the fact,—that it is in the departments of physics, not of metaphysics, that the greater minds of the age are engaged,—that the Lockes, Humes, Kants, Berkeleys, Dugald Stewarts and Thomas Browns belong to the past,—and that the philosophers of the present time, tall enough to be seen all the world over, are the Humbolds, the Aragons, the Agassizes, the Liebiges, the Owens, the Herschels, the Bucklands and the Brewsters. In that educational course through which, in this country, candidates for the ministry pass, in preparation for their office, I find every group of great minds which has in turn influenced and directed the mind of Europe for the last three centuries, represented, more or less adequately, save the last. It is an epitome of all kinds of learning, with the exception of the kind most imperatively required, because most in accordance with the genius of the time. The restorers of classic literature,—the Buchanans and Erasmus,—we see represented in our universities by the Greek and what are termed the humanity courses; the Galileos, Boyles and Newtons, by the mathematical and natural philosophy courses; and the Lockes, Kants, Humes and Berkeleys by the metaphysical course. But the Carters, the Huttons, the Cavendishes and the Watts, with their successors the practical philosophers of the present age,—men whose achievements in physical science we find marked on the surface of the country in characters which might be read from the moon,—are not adequately represented,—it would be perhaps more correct to say, that they are not represented at all; and the clergy as a class offer themselves to linger far in the rear of an intelligent and accomplished laity,—a full age behind the requirements of the time. Let them not shut their eyes to the danger which is obviously coming. The battle of the evidences will have as certainly to be fought on the field of physical science, as it was contested in the last age on that of

the metaphysics. And on this new arena the combatants will have to employ new weapons, which it will be the privilege of the challenger to choose. The old, opposed to these, would prove but of little avail. In an age of muskets and artillery, the bows and arrows of an obsolete school of warfare would be found greatly less than sufficient in the field of battle, for purposes either of assault or defence."

It is true of theology, as of every other individual science, that its truths must be made to harmonize with the visible truths of all the rest, if they are to be successfully maintained in a day which will not accept several sets of facts that are at variance one with another.

The Boston Book: being Specimens of Metropolitan Literature. Boston, Ticknor & Co.

THE Americans, by their inexactness, are rather a provoking people to such of us as, like *Sir Trusty* in Addison's Opera, love to be

Methodical in what we say,—

and who in the task of criticism would fain not beat the same coverts twice. We took up this 'Boston Book,'—the fourth volume of its series—with some appetite, hoping that it might yield some specimens of fugitive prose or verse such as could be transcribed for the pleasure of our clients. Almost the first story at which we arrive is 'Drowne's Wooden Image,' by Nathaniel Hawthorne. Now, Mr. Hawthorne is a trusty and well-esteemed friend of ours,—the most original and philosophical living contriver of supernatural and fantastic stories known to us: but his 'Wooden Image' has not a strange face;—we have seen, perhaps spoken of it, elsewhere. Twenty pages later what should we find but the 'Minute Philosophies' of Mr. N. P. Willis! A pleasant companion in his poetico-coxcombical way is the 'Penciller'; but he is as fond of his articles as Meyerbeer is of his operas—and never seems tired of reproducing them. These 'Minute Philosophies' we have already met, if once, half-a-dozen times. The Preface, it is true, announces that this 'Boston Book' contains new contributions; but the Index treats us to no warning stars whereby we shall know them. So that we dare only extract a poem by Mr. Longfellow: by no means the best of his poems, since one or two of the verses are marred by a prosaic quaintness which is possibly meant for scriptural simplicity,—but which in reality is baldness of idea and inefficiency in craftsmanship.—

Resignation.

BY HENRY W. LONGFELLOW.

There is no flock, however watched and tended,
But one dead lamb is there!
There is no fireside, however defended,
But has one vacant chair!

The air is full of farewells to the dying,
And mournings for the dead;
The heart of Rachel for her children crying,
Will not be comforted!

Let us be patient! these severe afflictions
Not from the ground arise,
But oftentimes celestial benedictions
Assume this dark disguise.

We see but dimly through the mists and vapors;
Amid these earthly damps,
What seem to us but dim funereal tapers
May be heaven's distant lamps.

There is no Death! what seems so is transition;
This life of mortal breath
Is but a suburb of the life Elysian,
Whose portal we call Death.

She is not dead,—the child of our affection,—
But gone unto that school,
Where she no longer needs our poor protection,
And Christ himself doth rule.

In that great cloister's stillness and seclusion,
By guardian angels led,—
Safe from temptation, safe from sin's pollution,
She lives, whom we call dead.

Day after day we think what she is doing
In those bright realms of air;
Year after year her tender steps pursuing,
Behold her grown more fair.

Thus we do walk with her, and keep unbroken
The bond which nature gives,
Thinking that our remembrance, though unspoken,
May reach her where she lives.

Not as a child shall we again behold her;
For when with raptures wild

In our embraces we again enfold her,
She will not be a child;

But a fair maiden in her father's mansion,
Clothed with celestial grace;
And beautiful, with all the soul's expansion,
Shall we behold her face.

And though, at times, impetuous with emotion
And anguish long suppressed,
The swelling heart heaves moaning like the ocean,
That cannot be at rest;

We will be patient, and assuage the feeling
We cannot wholly stay;
By silence sanctifying, not concealing,
The grief that must have way.

We should add after the above "groan," that to those worse read in light American literature than ourselves this 'Boston Book,' in its gay scarlet livery, may prove a welcome guest "whose twice-told tales sound new."

The Life of Field-Marshal His Royal Highness Edward Duke of Kent. By the Rev. Erskine Neale. London, Bentley.

Juliet's pertinent inquiry

By whose direction foundst thou out this place?

is one which, with a very slight "difference," critics must be tempted to propound some hundred times in a twelvemonth to authors.—We cannot understand, for instance, what "call" Mr. Neale had to deal with the late Duke of Kent,—seeing, as his book gives us occasion to see, that materials he had next to none. He confesses, in his preface, that he has been allowed small use of private documents,—that where letters exist, and he has been permitted a brief and hasty perusal of the same, their "possessors, generally speaking, were unwilling that they should be transcribed," or "their tenour even be partially divulged." Warned off the subject by well judging friends,—and shut out, it would seem, from depositories of legitimate evidence,—Mr. Neale states that he was encouraged by all his "military correspondents" (number not stated)—by his disappointment that no abler writer had undertaken the task,—by his having "in early life seen a good deal of Dr. Maton,"—and by his having once been admitted to an audience of the Duke of Kent at Kensington Palace. Here is a goodly list of apologies, credentials and qualifications, it must be owned:—and the book fulfils the promise with the most meagrely-exact proportion. Mr. Neale, however, being one of the "gentlemen who write with taste," performs caprioles of fancy, and introduces figures of speech so bounteously as to give the barren pages of his work a sprightly and blossoming air. Rarely has tomb been more jauntily bestuck with artificial flowers than the monument which our biographer has raised of his own accord. He begins by an eulogy of Dr. Arnold; then begs pardon (after the fashion of *Bottom*) for the tedious moralizings to which he feels that his cloth—and, we may add, his deficiency of matter—may tempt him as he warms to his subject; thirdly, cites a somewhat apocryphal anecdote treasured up by the Rev. Henry White—which makes the Duke of Kent speak of his birth much as might a *Dorastes* in an old tragedy.—

"My arrival was somewhat *mal-à-propos*—the Duke was more than once heard to say to one who possessed much of his confidence, and who was a frequent guest at Kensington,—the month was gloomy, November; the Court was enveloped in gloom, for it was a season of mourning; one of my uncles, a great favourite with my father, was then lying dead in his coffin; his funeral, in fact, took place some twenty-four hours after my birth. Sometimes the thought has crossed me, whether my inopportune appearance was not ominous of the life of gloom and struggle which awaited me."

This ill-boding hour was mid-day on the 2nd of November 1767. A stale anecdote told by Fisher, Bishop of Salisbury (Mrs. Fisher protesting), is all that we have in account or commemoration of the first eighteen years of Prince Edward's life! In the next chapter we have another theatrical report of what the Prince thought of his military education in Germany.—

"It is a change of scene,"—was his remark to a friend, with whom he was accustomed to dwell on the strange passages of his early life,—"but with it came no remedy of existing evils. The same niggardly allowance was dealt out; the same system of espionage was carried on; my letters were intercepted; several never reached the King; he was displeased at my apparently undutiful silence; false representations were made to him respecting my conduct; I was described to him as recklessly extravagant. I had the means of being so, undoubtedly, on a guinea and a half a-week! Much of the estrangement between my royal parent and myself—much of the sorrow of my after-life, may be ascribed to that most unwise and most uncalled for sojourn in the electorate."

And thus we go on: invited to accept evidence no less probable or picturesque than the above as warrant for the very scanty dole of biographical facts which make Mr. Neale's make-weight moralizings necessary.—A very few letters—two addressed by the Duke of Kent to Col. Tidy, shortly after the former's return from Gibraltar,—and others of a later date, of small interest, are the sole original documents produced; with the exception of a third epistle, rich and graphic enough 'tis true,—but not precious in the amount of light thereby thrown on Mr. Neale's hopeless task. In fine, the book might have been made up of newspaper and magazine cuttings, with a few far-between dreggings of "we know" and "a friend said," from any second-hand *Polonius*. Since it offers to the English reader, aristocratic or democratic, no contribution worth anything to the history of the Royal Family who preside over England, we should at once hand it over to Mr. Goldhumb for his trunks—but for the letter to which we have adverted. This is from the once gay, once sprightly, once independently-impertinent George Hardinge—and tells its own stupendous story.—

"Melbourne House, August 15, 1811.

"My dearest Richard,—That I may lose no drop from the cup of pleasure, which I enjoyed from seven in the evening of October the first to eleven, and from eight the next morning till eleven before noon, at Castle Hill; I shall record upon paper, as memory can present them, all the mazes of my enchantment, though the consummation is past. In the afternoon of October the first, and at half-past five, I followed my servant, in undress, and in boots, on foot, a short half-mile from Ealing vicarage to the lodges of the Duke's palace. Between these wings I was received in due form by a porter, in livery, full trimmed and powdered. He opened his iron gates for me, bowed as if I had been the king, and rang the alarm bell as if I had been a hostile invader. I looked as tall, as intrepid, and as affable as I could; but I am afraid that I was not born for state. The approach to the palace-door is magnificent, graceful, and picturesque; the line of the road, flanked by a row of lamps, the most brilliant I ever saw, is a gentle serpentine. It commands to the right, through young but thriving plantations, Harrow-on-the-Hill, and carries the eye in a sort of leap to that eminence over the intermediate ground, which is a valley better unseen, for it is very tame. The lodges are quite new, and in Mr. Wyatt's best manner. A second gate flew open to me; it separates the home garden from the lawn of entrance. The head-gardener made his appearance, in his best clothes, bowed, rang his bell to the house, and withdrew. When I arrived at the palace-door, my heart went pit-a-pat. The underwriters would not have insured my life at seven minutes' purchase, unless tempted by a most inordinate premium: an aspen leaf in a high wind stood better upon its legs than I stood upon mine; indeed, I am not sure it was not upon my head instead of my

legs. I invoked all the saints of impudence to befriend me! But think of little me! attended by six footmen! three of a side! and received at the head of this guard by the house steward; a venerable Frenchman of the old court, and of the last age, who had very much the appearance of a Cabinet Minister. He conducted me with more solemnity than I wished up stairs into my toilet-room; at the door of it stood the Duke's valet, who took charge of me into the room, bowed, and retired. In this apartment I found my own servant. The exterior of the house has an elegant and a chaste, as well as a princely air. You can see 'Wyatt fecit' upon every part of the effect. But the interior struck me infinitely more, even in the bird's-eye view of it. I was all astonishment; but it was accompanied with dismay at the awful silence which reigned, as well as at the unexampled brilliancy of all the colours. There was not one speck to be seen; everything was exquisite of its kind, in the taste of its outline, proportions, and furniture. My dressing-room, in which there was an excellent fire, attached itself to the bed-room, and was laid open to it by a folding-door. These are the Regent's territories whenever he is at Castle Hill. My toilette was *à peindre*, and there was not anything omitted which could make a youthful Adonis out of an old hermit; but the mirror was honest, and youth is no birth of art. My servant, (who is in general cavalier, keeps me in order, and gives me only two or three jerks with his comb), half scared at the new and imperial honours of his little master, waited upon me with more deference and assiduity than I had ever before marked in him. He called me once or twice 'My Lord,' as upon the circuit; and I half expected he would say, Your Royal Highness. A gentle tap at the door alarmed us both. We opened upon a messenger, who told me in French that his Royal Highness was dressing, but would soon do himself the honour of taking me by the hand. Opening by accident one of the doors in the bed chamber, painted with *trouillage* in green and gold, I discovered in an adjoining closet a running stream and a fountain. I began to think I was in the fields Elysian. The bed was only to be ascended by a ladder of steps, and they were dressed in flowered velvet. There was a cold bath, and at night hot water for my feet, if they should happen to wish for it. Pen, ink and paper of all descriptions made love to me. Books of amusement were dispersed upon the tables like natural flowers. I was in my shirt when His Royal Highness knocked at my door. Not waiting for my answer, he opened the door himself, and gave me a shake of the hand with his Royal fist, so cordial, that one of my chalk-stone fingers, had I possessed them, would have begged him if he had not been the son of a king, to be rather less affectionate in that shape. I hurried on my coat and waistcoat in his presence, and then he walked before me into the library. All the passages and staircases were illuminated with lamps of different colours, just as if a masquerade was in train. I began to think more and more of 'Sly' in Shakespeare, and said, like him, to myself, 'Am I indeed a Lord!' This library, fitted up in the perfection of taste, is the first room of a magnificent range, commanding at least a hundred feet. All the contiguous apartments in that suite were lighted up and laid open to this apartment. By a contrivance in the management of the light, it seemed as if the distance had no end. The Duke, among other peculiarities of habit, bordering upon whim, always recommends the very chair on which you are to sit. I suppose it is a regal usage. He opened a most agreeable and friendly chat, which continued for half an hour *tête-à-tête*. So far it was like the manner of the King (when he was himself), that it embraced a variety of topics, and was unremitted. He improved at close quarters even upon his pen; and you know what a pen it is. The manly character of his good sense, and the eloquence of his expression, was striking. But even they were not so enchanting as that grace of manner which distinguishes him. Compared with it, in my honest opinion, Lord Chesterfield, whom I am old enough to have heard and seen, was a dancing master. I found the next morning, at our *tête-à-tête*, that he has infinite humour; and even that of making his countenance subserve the character he has to personate.

"In about an hour, dinner was announced. The

Duke led the way. I was placed at the head of the table; the Duke was on my right. The dinner was exquisite. The soup was of a kind that an epicure would have travelled barefoot three miles in a deep snow to have been in time for it. The famous Dumourier was accidentally mentioned. I said that I loved seeing those whom I admired unseen, upon report alone, and in the mind's view. 'But I shall never see Dumourier,' said I, 'for he is the Laet knows where, (and I cannot run after him,) upon the Continent.'—'Not he,' said the Duke, 'he is in this very island, and he often dines with us here.' I looked but said nothing; my look was heard. A third party present asked the Duke if it could not be managed. 'Nothing more practicable,' said he; 'if the Judge will but throw down his glove in the fair spirit of chivalry, Dumourier shall pick it up.' The servants, though I could not reconcile myself to the number of them, were models of attention, of propriety, and of respect; their apparel gave the impression of clothes perfectly new; the hair was uncommonly well dressed and powdered. *Terribly hangs a tale!* which I cannot have a better opportunity of reporting. I had it from the best authority, that of my own servant, who had it from the *gouverneur* of the establishment, which he had confidentially explored. A *hairdresser for all the livery servants* constitutes one of the efficient characters in this dramatic arrangement. At a certain hour every male servant appears before the Duke to show himself perfectly well dressed and clean! Besides this 'law of the Medes,' every man has a niche to fill, so that he is never unoccupied, save at his meals, in some duty or another, and is amenable to a sudden visit into the bargain. I can assure you the result is, that in this complicated machine of souls and bodies, the genius of attention, of cleanliness, and of smart appearance, is the order of the day. When the Duke took me the next morning to his master of the horse, instead of dirty coachmen or groom, they were all as neat as if they never had anything to do, or as if they were going to church in state. The male servants meet in their hall at an unvaried hour, and round this apartment, as in a convent, are little recesses, or cells, with not only beds in them for each, but every accommodation as well as implement for their apparel. Yet all this absolute monarchy of system is consistent with a most obliging manner to the servants on his part, which I attested more than once; and with *attachement*, as well as homage to him, attested by the hermit's inquisitor and spy, who gave me this note of his comments—I mean, of course, my own servant. The next morning, I rose at seven. The lawn before me, surrounded by an amphitheatre of plantation, was covered by leaves; for they will fall, even in a garden of state. The head-gardener made his appearance, and with him five or six men, who were under his wing. In much less than a quarter of an hour, every dead leaf disappeared; and the turf became a carpet, after mowing, and after a succession of rollers, iron and stone. After this episode, we are to go back, and are to be at the table again. A very little after dinner the summons came for coffee; and, as before, he led the way, conducting me to another of the upper apartments in the range before described, and which, as it happened, was close to the bed-chamber. They were open to each other. But such a room was that bed-chamber as no *Loren* and *Graces* ever thought of showing to a hermit. It was perfectly regal. In the morning, the Duke showed me all his variety of horses and carriages. He pointed out a currie to me. 'I bought that currie,' said he, 'twenty years ago; have travelled in it all over the world; and there it is, firm on its axle. I never was split from it but once. It was in Canada, near the Falls of Niagara, over a concealed stump in a wood just cleared. He afterwards opened himself very much to me in detail, with disclosures in confidence, and political ones too, which interested, as well as enlightened me greatly, but which, as a man of honour, I cannot reveal even to you. He is no gamester. He is no huntsman. He never goes to Newmarket; but he loves riding upon the road, a full swing trot of nine miles an hour. I am going to part with him in my narrative; but not before I have commanded you to love him. In the morning he asked me how I was mounted; and before I could answer him, he whispered (in a kind of paren-

(these) little circuit—It was both our like those my servants make w... three or cephalus consoled of such a the last of faintest is absolutely apparatus ornaments nothing was out a dial from the body (but side, for I German. the cup to of thirty delicacy no words all behin ment. I was all performe inten burn love him made the plete hor parted w not formi and com this man We l rican tra "the tea We with Amize that the dress at that to cles of journey agricultu —how phancy "like ro when w as the a school

The Th crati Turn is by the counter with the puri we can nor do the cla cially poorly of the b of com that w who, I reason and th ment. literat inform potent grand minds

(thesis) that he 'had for two months been putting a little circuit horse in train for my use of him in spring.' —It was a pet,' said he, 'of the dear King, who gave it to me; and you will ride it with more pleasure for both our sakes.' These were not 'goodly words,' like those of Naphtali, or 'the hind let loose;' for my servant raised the intelligence that such a keep-sake was intended for me. How charming is the delicacy of conduct like this! I had once complained, three or four months ago, that my own circuit Bucephalus had kissed the earth with his knees. He condescended with me, half in jest; but gave me no hint of such a fairy's boon in store for me. But now for the last of these wonders! I can give you not the faintest image of its effect upon me. It made me absolutely wild. The room in which our breakfast apparatus received us had at the end of it a very ornamental glass-door, with a mist over it, so that nothing was to be seen through it. He poured me out a dish of tea, and placed it before me; then rose from the table, and opened that glass door. Somebody (but whom I could not see) was on the other side, for he addressed words to the unseen; words in German. When he returned, and I had just lifted the cup to my lips, imagine my feelings, when a band of thirty wind-instruments played a march, with a delicacy of tone, as well as precision, for which I have no words equal to the charm of its effect. They were all behind this glass-door, and were like one instrument. The uplifted cup was replaced on the table. I was all ears and entranced; when on a sudden they performed the dirge upon our naval hero. It threw me into a burst of tears. With a heart for which I must ever love him, he took me by the hand and said, 'Those are tears which do none of us any harm!' He then made them play all imaginable varieties for a complete hour. He walked me round his place, and parted with me in these words, 'You see that we are not formidable; do come to us again! Come soon; and come very often!' May I not—must I not love this man?

GEO. HARDINGK.

We last year laughed heartily at an American traveller who swooned with delight at "the tea and fine language" of our nobility.—We with some disdain read the other day in the *Amazie* reports how a provincial lady declared that the sight of the aristocracy in their evening dress at Almack's was a prospect so delicious, that to secure it she would brave the inclemencies of the "third-class train" for an eight hours' journey. But how can we wonder at a grave agricultural philosopher having his head turned—how can we be hard upon the vulgar sycophancy of an ignorant creature trained probably, "like round-eyed *Phyllis*" to believe that

Lords
Are oracles, and garments of brocade
The stuff of angels' wings,—

when we encounter such a sickening production as the above from the pen of a man of the world, a scholar, and a gentleman?

The True Democracy—[*De la Vraie Démocratie*]. By M. Barthélemy St-Hilaire.

THIS is another of the short treatises published by the Academy of Sciences with a view to counteract the Socialist Propaganda. As usual with this series, it is calm in its tone, and affects the purely logical method in its treatment. But we cannot say that the success achieved is great; nor do we find that the series is read much by the classes of society to which it is more especially addressed. Although the price is purposely fixed at fourpence, it is only on the tables of the higher classes—where there is small danger of communistic doctrines finding acceptance—that we meet with the numbers. To strangers who, like ourselves, look on from a distance, the reasons of this are pretty obvious:—the topic and the treatment are equally wanting in excitement. It must be confessed that the Socialist literature of France is very striking. To half-informed and suffering men its charms are potent. No one will marvel that the idea of a grand social change is more seductive to such minds than order and the *status quo*; nor that

they will ponder the bold, bitter logic of Proudhon and the magnificent declamation of George Sand, rather than pore over the sober philosophy of the old Academical professors. The fact is, we repeat, the anti-socialist propaganda is dull and formal. It wants that vigorous pulse—that bounding and emphatic life—which works beneath its rival's "coat of proof." M. Saint-Hilaire takes a text from Montesquieu—"The principle of democratic government is Virtue;" and proceeds to preach on it in that quiet, sensible way that men of refinement, who love their ease, most relish. But there is no flash of fire—no word that breathes or thought that burns from beginning to end. The argument is soberly conducted—the reflections are often just—the citations from history and ancient writers are correct; but it does not warm, it does not interest the reader. This must be noted. If a treatise fails to command attention, it fails altogether. It is of little use to say—Republicans ought to be virtuous. Such phrases have no power over men's minds. One of the *Place de Grève* speeches of Lamartine or one of the glowing 'Lettres aux Peuple' of Madame Deudant, effects more, for good or for ill, than a hundred volumes of such sober philosophy as this lay-sermon by M. Barthélemy St-Hilaire.

Memoir of David Scott, R.S.A., containing his Journal in Italy, Notes on Art, and other Papers; with Seven Illustrations. By William B. Scott. Edinburgh, Black.

PERHAPS the most painful spectacle which humanity, when not prostrated by crime, disease or starvation, can present, is morbid Genius. So hard, indeed, to be endured, is the sight thereof, that bystanders have often been driven by it into reproach of one another, as if in such expiatory dealings—about of remorse they could escape from the discouraging fact, that some are born—and these neither fools nor knaves—to whom happiness, either in exertion or in resignation, seems to be impossible. Yet let us blame our neighbours as sharply as we will,—let us be ever so eager in admitting to the utmost the cruelties of society—its scorns, its neglects, its ill-bestowed homages, its mockeries of too late appreciation—we must still, from time to time, grapple with shapes of sorrow and despair whom no good fortune could have cheered into serenity or contentment;—who, in their possession of self-consciousness and ambition unaccompanied by commensurate power of utterance, bore about with them a barbed arrow, the sting of which would have been as surely felt beneath the King's ermine as beneath the Poor Scholar's threadbare cloak. There is no dealing with art and literature without encountering these sad appearances—without coming to the knowledge of a class of beings who must live solitary and die forlorn. On their heart-aches and failures we should scarcely dwell, had not the humane been too apt to build on them a faithless theory, that Genius is but a splendid sorrow, instead of its being the blessing of blessings, the crown of crowns, the joy with which no stranger can intermeddle, if it be only welcomed rightly and if its true presence and purpose be understood.

One of these mourners upon earth appears to have been the subject of the depressing yet interesting biography before us. With this every generous reader will deal with tenderness in proportion as, with us, he pleads for a more healthily truthful statement of the pleasures and graces of genius than it has been popular to receive. But while he will pity the sufferer, and forbear to rail against "the World, and Life, and Time,"—he will inquire, if for other poets to come some material for self-support and outward guidance may not be drawn from so sad a history. Without the offences of dogmatic

preaching or harsh construction, let us see what these memorials of David Scott will yield. A book more largely tempting the imaginative reader to deep thoughts and grave self-questionings will not ten times in his lifetime come before him.

David Scott, the fifth son of an engraver in fair repute in Edinburgh, was born in the year 1806. A year after his birth he was his parents' only child,—the eldest boys having all died at a few days' interval. Other family bereavements (so sweeping, indeed, as had they happened in dark days to have justified belief in some cruel destiny,) overshadowed his father's house. "A depression and melancholy," we are told, settled down upon his parents, "darkening into religious gloom at times, and scarcely ever clearing off." A second family was born to Robert Scott—but "a smile was a rare thing within the threshold, and silence was enjoined as an act of wisdom." "The appearance of other children, although it replenished the household," continues the memorialist, "never supplied the places of the old; and the mother would constantly, in calling us to her, address us by the names of those gone long ago. We were in her presence, but they were in her heart."—A dreary world this for an artist endowed with a sombre and pensive temperament to be bred in! The Scotts must have treasured almost as a part of their devotion the old grim creed which held gladness to be a folly. They can never have dreamed that among the responsibilities of those to whom is intrusted the stewardship of Genius, comes the duty of providing for its happiness together with its health. Truth to say, however, David Scott was not one of those pliant plants which gracefully allow themselves to be turned towards the sunshine. There seems to have been even in his childhood something judicially severe and darkly gloomy about him.—

"Being committed to the care of a gardener for transportation to a country lodging, he feared he would never be brought back, and on the gardener assuring him he would himself take him back again, the child warned the man on the Ten Commandments, that if he did not perform his promise he would be guilty of a lie. The gardener wished forthwith to return him out of hand."

As early as the age of sixteen he was meditating a design of the "Murder of Rizzio"—sketching "a kind of goblin combat"—terrifying the younger children by making a great ghost of a bolster, a sheet, a mask—meeting out his more cheerful relaxations to his little companions with something of the spirit of *Master Trapbois*. David's own domain was—

"an upper bed-room that had a window forming a recess in the fall of the roof. At this time the first or among the first Annual Exhibitions was held in Edinburgh, and David was taken to see it. On his return, he enclosed this recess by a curtain, and covering the side walls with prints,—of which there was in truth no lack lying about without paying to see them,—illustrations to books of travels, histories of the war, and such like,—his younger brother Robert and others were admitted on paying a penny."

Yet the household at St. Leonard's, where David's genius and character developed themselves, might have yielded other training had its heads clung less sternly to the selfishness of their own sorrow. Robert Scott, the engraver, had pupils, whose tasks and studies enable the biographer to lighten his "iron gray" picture by more than one trait or anecdote. The following, for instance, should be incorporated in any future edition of Campbell's *Life*.—

"Some of these pupils—the earlier among them—had employed their inexperienced hands on a series of animals, popular Natural History having just then received an impetus by the appearance of Bewick's first volumes, which made a great impression by the fidelity of delineation, as well as by the truth and humour of the tail-pieces. This series of plates was

to be published, and Mr. Scott applied to his friend Thomas Campbell, then a student in Edinburgh, who had wished him to join in the publication of the 'Pleasures of Hope' in its early form—that young production that haunted its author till the day of his death. Campbell undertook to write descriptions of birds, beasts, and fishes; but the manuscript was slow in making its appearance. After repeated applications, the engraver became tired of waiting, and going up to Campbell's lodgings one evening, without finding him at home, collected the books he had sent for the task, in order to place them in other hands. One of these, 'Bewick's Birds,' was found in a sadly dilapidated state—several leaves torn half away from the end. The landlady was called in and questioned, her children being suspected; but these she quickly exonerated, by exclaiming, 'Oh, that's the book Mr. Camel lights his candle with when he comes home at night!'

As we proceed, we read of David imposing "instant and grievous penalties" on all who touched his "light and box of water colours,"—how he locked up the library with his own key,—sketched from Paradise Lost, Macbeth, Scottish and Greek history,—and was troubled in the mazes of theology and metaphysics,—all the time giving token of a spirit "daring and sad." For some two years he worked at engraving, but presently left it—

"as a thing not to be borne. There has been found, amidst the chaos of his artistical *débris*, a curious sketch inscribed 'Character of David Scott, 1826,' seated at the engraving table, but with clenched hands and the expression of despair."

There is character, again, in the following trait, which relates to the same period.—

"The picture of 'Lot and his Daughters fleeing from the Cities of the Plain' is begun on the scale of life, and here is what he then called a prayer:—'Thou Power, by whose aid man raises the imperishable name, wrap around me thy tongued flames, and of the present make immortal days. May I live not without a consecrated purpose in my life; may I reach and grasp all means for this ultimate consummation. Grant that I may hold on with undeviating step. Strengthen the will—endow with the power—break the arm that would retard.'"

We think it not hard to trace the mixture of pride, aspiration, and violence which the above haughty "breathing" displays throughout every line from the artist's hand with which we are acquainted. At a first glance, some of David Scott's designs will recall the fancies and compositions of Blake. But with all Blake's Titanic grandeur—with all his fancy which soared upwards, sometimes, as it were, on the wings of Madness—there was intertwined an element of grace, love, and tenderness. He was rarely, if ever, horrible without relief or savage without mitigation. In the subject of our biography, on the other hand, the perception of Beauty seems to have been faint almost to nullity. This is evidenced in his Italian journals; where he seems to flounder amid doubts and qualifications when considering Raphael and Michael Angelo, while he gives a hearty and sympathetic praise to Caravaggio,—and appears to have been "cured of his pragmatic will," in some measure, only towards the close of his residence in Italy.

Picturesquely as Mr. William Scott has executed his task in the florid style which is now-a-days so copiously used and abused, there are links and chasms in his narrative as leave many things unexplained. We are not told how David Scott received the appointment of Chairman to the Edinburgh Life Academy, which he held in 1827. Yet the fact is noted; and from the note we must skip back to the year 1822, when the young artist first visited London. Here he found "taste in Art surely very low"—monkey-pictures in the ascendant—Martin's 'Nineveh' "very splendid,"—and Turner very churlish; since Mr. Ruskin's *Magnus Apollo* "bounced in" upon David Scott

while the latter was "making a memorandum on the back of a card" in his gallery, and requested him to desist from sketching on such holy ground. From this time forward the biography is principally carried on in extracts from Scott's own diaries. In 1829 we find the painter, who had hitherto excited rather than fulfilled expectation, finishing 'Adam and Eve' and the 'Death of Sappho,'—in 1830, "looking for mottoes to" his 'Monograms of Man,' (a collection, apparently, of mystical and philosophical aphorisms or fragments, of which the world has lost sight,)—in 1831, advised by Lauder to "paint the sketch of 'Streaking the Corse,' but don't make it so horrible; you may do harm to the ladies." About the same time Scott records that he sold 'The Cloud' to Francis Grant—the first of my "pictures that has been sold." In 1832, among memoranda of other ambitious tasks accomplished, are a note of the completion of designs for the 'Ancient Mariner,' and a letter from Coleridge to whom he had written for guidance and aid in bringing these illustrations before the public. This epistle is characteristic and interesting, but too long for quotation. Shortly afterwards comes a gloomy paragraph.—

"February, March, April.—Doing little but thinking of going abroad. Mr. A.—has brought back my designs for the Ancient Mariner. 'Lot' has been rejected at the British Institution; it was too large. Reject a work of art for its size! you might as well reject a man for being tall. My pictures in our Exhibition are all coming back to me. The Monograms altogether a loss as a publication. Several resources cut off. Difficulties in study; for nothing but the best is worth a thought. Doubts of every kind. Sister Helen, where art thou now in the shade of the Unseen?"

Up to this point—and, we may here remark, up to the close of this melancholy book—we find evidences of a will to struggle, noble and self-sustaining enough, but, in part, also, self-destroying, because mixed up with an arrogant consciousness utterly disdainful of the conditions of humanity. There seems to have been no good angel at David Scott's ear to whisper to him in the midst of all his vague and colossal aspirations to do some great thing in Art,—that greatness can prove itself such by concession more surely than by defiance. Out of no more genial task than the patching of plays to suit playhouse audiences did Shakespeare secure for himself an eternal reputation. The agonizers, who must needs have worlds, publics, patrons, called up expressly to welcome them,—and who, failing such miracle, break their hearts in despair,—are, after all, but like a pigmy who has crept into a Giant's armour, and who, finding that he can move the limbs of the figure with some semblance of living will and action, fancies himself a giant also.

In 1832 David Scott left Edinburgh to undertake "the grand tour." Travelling seems by fits and starts to have charmed his mind open; but the propensity of that mind to close on itself was not sufficiently resisted. In his Notes upon Art we find a strange confusion of good and bad ideas,—of theoretical and practical discords. How, for instance, could a painter who could write the following discriminative and genial paragraph remain constant to such impracticable order of subject and scale of execution as Scott affected?—

"None but Venetians could have been the authors of their style of art. Their shining country, their strong coloured dresses, the sea about them, with their ornamental buildings topped with statues, and their general taste for gilding and show, are all constituents and parts of a style of life which has in one direction grown out into their style of painting. This holds more or less strongly in regard to the efforts of every country, however subtle or difficult the analysis of it may be."

We cannot but ask—did the critic who penned

the above ever acquaint himself with the inspirations and requisitions of his own time and country? Wilkie did: and hence (let the transcendentalists flout us as they will) there was more of poetry in his 'Reading the Will' than we, at least, can find in a myriad of such designs as the 'Household Gods Destroyed' or 'Vando de Gama.'—At Parma, Scott appears to have overlooked the grandeur of Correggio, and centered his attention on Allegri's suavity. At Bologna, he found some of the faces in Raphael's 'St. Cecilia' "decidedly disagreeable." Here is an odd entry made at Florence:—*San Nunziata* being transcribed by mistake for *San Miniato*, the church obviously meant.—

"It is without the gates of Florence, on one of the neighbouring heights; a romantic old church, where the rich gorgeousness of the gifts, and the rudeness of a country church, are blended by time. The marble screen is of surprising workmanship; the pulpit is rich, and also of marble. We went into the subterranean church, some of the pillars of which are ancient Roman. The crypt is extensive, many-pillared, and decorated. The ladies seated themselves behind the altar, and began to sing. They sang Scottish songs—we stood in the shade among the pillars and listened. The music wound among the arches, sweeping and circling, till it died in lengthened tone in the recesses of the vault. The gleam of a dull oil-lamp flickered on the altar and its cross. The gloom and the antiquity of the place—the delightful voices—all was soothing. But shortly, as if the spirit of the vault had been disturbed, there was a loud rattle above; it scared the ladies, they ceased singing, and retreated from their seat."

The pleasure found by an artist—who was a poet to boot—in Scottish songs sung in such a locality, jars on us with the effect of a disproportion. It is instanced merely to mark character. With all the poet's power, harmony and propriety were wanting to him. To us these Italian journals are full of similar indications: *vide* the notes in Rome on Raphael's 'Bible,' Domenichino's 'St. Jerome,' Guido's 'Aurora,' and other masterpieces at first sight dispraised or commended grudgingly, in a manner to strike the analyst as more sincere and individual than engaging.—More to our liking are the following entries.—

"Jan. 21.—Meet Gibson, Macdonald, and Severn, and go in a body to visit Overbeck. He appears in a black velvet cap and morning gown, tied round the waist by a worsted scarf. He is tall, thin, and intellectual; he has the tenacity of feature and meagreness often expressive of exclusiveness. His works are imitations of the earlier masters, without their power of execution. There is no invention, but neither is there the flattened meaningless expansion of the modern mind in his works. He can paint Madonnas as tenderly as Peter Perugino, and think as jejune; he has always a natural truth; he is very religious—thinks of art only in connection with religious sentiment, and the old church: thus lives in one corner of art. Out into the open air again we pass along to the studio of Brulio, a Russian, who has nearly finished a large work, 'The Last Day of Pompeii.' He has made a grand work, with good painting on the surface, good drawing and design, and great unity of invention; upon the whole, one of the best of that class of pictures I have seen. But there is wanting something to stir the mind strongly, and awake thought. All is expressed and laid open. A whole street is spread before you, written from beginning to end, and you tire of what is so fully and often told. The costume is very exactly attended to. This historical accuracy the French have the merit of introducing; it has since spread over all the Continent, but is resisted by some of the Germans." * April 3.—Painting; drawing at the Incurabili. Change dress, and go to the *Stina* Chapel to hear the famous *Miserere*. The music to-day is the grandest I have heard—the only music I have ever heard—the *Laocoon* of music. Next day restless; cannot paint like the music of the *Sistine*. * 16th.—Wait within for Thorwaldsen.

Here he is, quiet, yet affable and open. He is a little short-sighted, as I observed on his examining *Seppho* and *Anacreon*. Familiar with the visiting of works of art, he said little, but '*bene molto graziosa*,' '*piaciuto*,' and some similar expressions. I wished him to show me defects, and he pointed various matters out; then went on to criticise the effect of the light on the tripod, which, he had no doubt, would, even in daylight, be seen on objects about. He next looked at the *Cartoon*; silently, and after a little, began to remark on various parts of the drawing. Before he went away, I thanked him for the *score* he had done me, and he returned me thanks for saying so, bowed and bowed, and so the visit ended. He is a kind old man, and great artist. Yet such formal visits, even from such as he, put me in a turmoil; I do not like them. The next time I am visited, the visit must be spontaneous and unlooked for. * * 1834, Jan. 4.—Richardson and a Londoner to see my '*Discord*.' This morning, thinking of the manners of men, struck with the idea that very many pass through life without knowing themselves or casting thought inwards. All naturalists must be of this character. In society these men know much. Heavy-side calls; then J. Macdonald; then Stirling; then a large party, with Charles Wilson as *cicerone*. Afterwards go to the Vatican, where Caravaggio upbraids me. What is my picture in tone to his Why has it been said Raphael is not a colourist? He and Buonarroti are the two best colourists, in the true meaning of colour as a part of painting. Titian may be added as the most engaging; but beside Raphael in the Vatican he is obscure. In the morning Baillie calls. 'You have managed a most difficult subject.' Then Macdonald and Count Gryse.—'You have made a grand thing at last.' Next day in my studio all day brooding, gloomy as the abyss of Jamieson calls on the following day: his applause is sensible—he is the first to notice the intention expressed in the picture. I go with him to Camuccini's collection of old pictures. * * This is the 19th it appears. In my studio, wait for visitors with little advantage. In reality I am alone. My mind is shutting itself up more and more. Nor do I see aught for the future but neglect and poverty—a constant struggle to reach something that circumstances seem determined to deny. I have painted a large picture, and have succeeded—I stand among the greater artists here. Say nothing of a great effort—even a successful one—and it falls back upon the author. It must be noticed or neglected. But time is needed, and a repetition of works is necessary. Am I forgetting of what I complain? My landlady enters my room; talks of my quietness; I am never singing nor making noise.—'*mai canta perche e malinconico*.'

We can make room for few further passages. Those above quoted will indicate a mind restless and gloomy, perhaps, rather than unamiable—but in which all the poet's sensibilities could not melt down the strong original sin of a nonconformity that held vigour and honour to be identical with opposition and suffering. Scott's sojourn in Italy was in part spoiled by ill health—in part by narrow circumstances (though the general allusions made to these prevent our ascertaining how far they bore with real tangible hardship on his career)—in part by petty discomforts. He was vexed by the coarse habits and prosaic nature of his models. He was perpetually changing his studio. He seems not to have fallen equally or readily into artistic society. Yet, we find gain and traces of pain in the record of Scott's travel which will be read by the artist with profit, and by the student of character with a certain regret that they leavened the pilgrim's nature no deeper.—There was no making happiness for such a spirit.—This seems to have been comprehended and respected, on Scott's return home, by his family and friends. He painted pictures of a scope and with a power which no one could condemn, but which could neither attract the many nor satisfy the few. Some of these, owing to private exertions, have found their way into the public buildings and institutions of Scotland.

On the death of his father in 1841 having succeeded to a small patrimony, Scott began to build a studio at Easter Dalry.—

"This was the more necessary, as he had determined to paint a historic picture larger in dimensions than any yet accomplished by him, and fulfilling in power of design and execution the advanced ideas of the artist. This picture was destined to be the last great demonstration of the man—the great work of the last ten years of his artistic life, as that of '*The Agony of Discord*' was of the first. This studio, the sphere of his future labours, was built with ample room and verge enough. Had it been in Paris, or in Rome, or in Munich, or even in London, it would have been only one of many maintained by their possessors with élat and ease; but in Edinburgh, which is nearly double the size of the little city of Munich, it was a hazardous experiment this width of canvass and height of wall."

Thus went on the artist's life,—a career of visionary and gloomy labour for some eight years more; until he sank to rest, aged forty-two,—the sword having (and who may wonder?) utterly worn out the scabbard. Some of the last notices of the melancholy Painter's life are very touching.—

"Easter Dalry, 27th February, 1849.
"Dear —, I write to you from my brother's bed-room, after taking a cup of tea, which he is now too weak to share. He has been in bed for some days, and has been ill indeed. I find him very weak—much altered: his face emaciated and ridged, still noble, but dreadful for me to look upon: his eye larger than ever: his voice often scarcely audible, and only at times reminding me of what it was. I fear that I lost my self-possession on first seeing him, bending over him with his hands round my neck; but, after all that has passed, how could it be otherwise? I must not, however, alarm you more than need be: he is not worse than we had been led to believe him. In the studio, where there have been no fires for months, all the pictures seemed to stand up like enemies to receive me. This joy in labour, and this desire for fame, what have they done for him? The walls of this gaunt, sounding place, the frames, even some of the canvasses, are furred with damp. In the little library where he painted last, in much bodily suffering, was the word '*NEPENTHE*?' thus interrogatively written with white chalk on the wall. * *

"Two o'clock, morning.
"David awoke. I asked him if he would like to hear a criticism in yesterday's paper on *De Gama* and the *Spirit of the Storm*. It was compared in grandeur to the works of Michael Angelo and *Æschylus*, the *Prometheus Bound*. 'Ah, *Æschylus*!' he said, and continued at intervals in a low voice.—'That is praise indeed. But they are doing these things because I am suffering. I've been told Haydon mentioned my subject as a good one for a picture; he did so perhaps after he visited me. Well, what I have done and said have always been alike; what I have effected has been with much pains, and much suffering, long fighting, never at once, many times my whole nature struggling. And that picture is one result—to get the same character throughout, and adequate execution—no feebleness. The knee of the sailor might be carved in ivory—it is not mere paint—and the shoulder of the next figure too. Flesh is palpitating, and I try to give that; but I speak of the manner of painting. If I could but have time yet, I think I could meet the public in their own way more, and yet do what I think good. But it is over, and here I lie.

Life is ripe, disease is dark;
Upon the blossom and the fruit;
Ripe is life, the certain mark;
That blight will soon invade its root.

Here he repeated some verses, so far as he remembered them. I asked what they were: 'Some verses I made a few days ago. Somewhere you will find them when I am gone.' I endeavoured to excite hope, and to encourage him in the belief that yet he would be well again."

The above is, of necessity, merely a sketch: for the fillings-up of which every one interested in the life and career of genius will do well to consult this book. Such readers, we think, will find our estimate of David Scott's

character neither uncharitable nor wanting justification. Nor do we apprehend that the more technical world of artists will question our opinions with regard to Scott's claims entitling him to a place among the worthies of Scottish Painting, as a man of colossal ambition, commanding limited powers of expression, and possessing incomplete technical skill.—Some of the fugitive verses extracted from the artist's papers are interesting: and, like certain of his designs, remind us, with a far-off resemblance, of Blake's fancies in rhyme. Nor (unless memory betrays us) are they in tone wholly unlike productions of the same family thrown off by Washington Allston. The '*Verses of the Painters*' would make a curious chapter in a history of Poetry:—and one which, so far as we are aware, has yet to be written.

OUR LIBRARY TABLE.

Popular History of British Sea-Weeds. By the Rev. D. Landsborough.—This is one of a number of very laudable attempts at rendering the study of natural history popular. Whenever we see one of these works, we cannot help wishing that our first naturalists had been unacquainted with the dead languages. What a mountain of difficulties do these long words, derived from the tongues we never speak, raise up against the study of natural history! We know that there are naturalists who glory in these very difficulties,—who think they are the barriers which must for ever keep the profane vulgar from entering their sanctuary. We, on the other hand, wish that some man of vigour and energy would rise up and give to all the long Greek names with which even this little book abounds good vernacular appellations,—because we believe that he would thereby do much to make botany, in all its departments, more popular. If no other name can be given to a piece of sea-weed which a child may pick up on the seashore than *Callithamnion triplinatum*, *Dennemaïsonia asparagoides*, or *Pycnophycus tuberculatus*, then we very much fear, that inasmuch as one important point in all sciences is to have names for the objects which they contemplate, this point will not be very generally accomplished for botany. It is fortunate that our rude ancestors did give Saxon names to many things which they saw around them; and these as far as they go offer a convenient basis for obtaining much useful and interesting information about natural objects. Everybody knows what sea-weeds are,—and here is a book containing drawings and descriptions of the most common forms which cannot fail to interest those who have any taste for the study of natural history. In spite even of their hard names, we think the un instructed with this beautiful book of Dr. Landsborough's in their hands would take a double interest in the sea-shore.—The volume forms one of a series published by Messrs. Reeve, which are all exceedingly well adapted for winning the sympathies and directing the observation towards natural objects.

The Irish Annual Miscellany. By the Rev. Patrick Murray, D.D. Vol. I.—A work full of ecclesiastical rancour; consisting of essays on Church and State,—with reviews of Millingen's '*Recollections of Republican France*,' and Macaulay's '*History of England*.' The writing is in general strong and the style copious; but the argument is to the words in about the same proportion as Falstaff's bread to his sack. It is intended that the work should be produced to the extent of five or six volumes.

Friendly and Feeble Islands: a Missionary Visit to various Stations in the South Seas in the year 1847. By the Rev. Walter Lawry.—Besides the usual topics connected with missionary enterprise, this little work contains some notes on the political institutions, the population, the manners, mode of life, and mythology of the people in the islands visited; and though these notes are not so exact in their details nor so orderly in their arrangement as could have been wished, they may still interest the ethnological reader.

The Morals of War; or, Ultra-peace Principles proved to be Unchristian and Unphilosophical. By a Civilian.—We think our Civilian a little at sea in his ideas of the morals of war, or we should hardly find him lauding the military profession on one page, and

in the next asserting that the acts of that profession are "the chief burden of the guilt and sorrows of our race." But unlike Mr. Stephens, this writer is confused rather than perverse. His pamphlet has no claims on attention.

Ready Guide to French Composition. By M. Le Page.—This is simply an ordinary French accidence and conversational guide. The author professes to teach by models and examples rather than by theoretical rules;—in other words, by the exhibition of isolated facts rather than by general principles illustrated by particular instances and capable of universal application. The better plan would have been to combine the synthetical with the analytical method. We have no faith in these *ready guides* to so difficult an art as that of French composition in the true sense of the phrase.

LIST OF NEW BOOKS.

Allison's History of Europe, library edition, Vol. XIII. 8vo. 15s. cl.
Anderson (W.) On Regeneration, 8s. 8vo. 3s. cl.
Bickersteth's (Rev. E.) Holy Communion, 19th ed. 2s. roan, 1s. 6d. cl.
Bartlett's Descriptive Account of Cummor Place, Berkshire, 3s. cl.
Baker's (C.) The Bible Class Book, 3,000 Notes, 8s. 12mo. 4s. 6d. cl.
Baker's (C.) Book of Geography, 2nd ed. 8s. 1s. cl.
Bopp's (Prof.) Comparative Grammar, Vol. III. Part I. 10s. 6d. cl.
Burnett's Exposition of the Thirty-Nine Articles, new ed. 8vo. 6s. cl.
Cathcart's (Col. Hon. G.) Comments on the War of 1812-13, 14s. cl.
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Dante Alighieri, translated by P. Bannerman, 8vo. 12s. cl.
Deleuze's (J. P. F.) Instructions in Animal Magnetism, 4th ed. 4s. 6d.
Dileon's (G. L.) The Elements of the Law, 12s. 6d. cl.
Donaldson's (Dr. J. W.) The New Cretaceous, 2nd ed. 8vo. 18s. cl.
Dundas's (Hon. R.) The Cities of Andalusia, 2nd ed. 2 vols. 11. 1s. cl.
East's (R.) The World's Great Discoveries, 2nd ed. 12s. 6d. cl.
Edwards's (R. B.) Practical Facts in Chemistry, new ed. 18mo. 3s. 6d. cl.
Harry's Ladder to Learning, 8s. 18mo. 3s. 6d. plain, 6s. coloured.
Harris's (W. L.) Career in the Commons, 8vo. 10s. 6d. cl.
Horse Guards (The), by the Two Mounted Sentinels, 8vo. 10s. 6d. bds.
Interrogatory British Geography, by a Schoolmaster, 18mo. 1s. cl.
Landon's (L. E.) Poetical Works, 2 vols. 8s. 18mo. 10s. cl.
Marriott's (Rev. C.) Hints on Private Devotion, 3rd ed. 18mo. 1s. cl.
Marriott's (Rev. C.) Sermons at Bradford, Vol. II. 12mo. 7s. 6d. cl.
Memorials of Two Sisters, by Author of 'Aids to Development,' 4s. 6d.
Moore's (G. B.) Perspective, its Principles and Practice, 2 vols. 8s. 6d.
New Testament in Greek, with Notes by Trollope, new ed. 12s. cl.
Owen (Dr. J.) On Justification by Faith, new ed. 8vo. 5s. cl.
Of the Imitation of Christ, in Four Books, new ed. 18mo. 1s. cl.
Patent Indestructible Primer, post 8vo. 1s. cl.
Parlour Library, Vol. XXXIX. Milford's 'Country Stories,' 1s. bds.
Pillson's Greek Synonyms, by Rev. T. K. Arnold, M.A. 12mo. 6s. 6d.
Pratt's (J. T.) Law relating to Lighting Parishes, 2nd ed. 12mo. 3s.
Prescott's Works, Vol. VII. 'The Conquest of Peru,' Vol. I. 6s. cl.
Phoenix Library, Vol. II. Pestalozzi's 'Letters on Education,' 3s. 6d.
Reginald Hastings, a Novel, by Elliot Warburton, post 8vo. 1s. 6d.
Reply to Prof. Low's 'Appeal,' by Justitia, 1s. awd.
Ramsey's Shilling Library, Vol. IV. 'The Great Journey,' 18mo. 1s.
Roger's (H.) Reason and Faith, their Claims, 2nd ed. 8s. 1s. 6d.
Roman (The), a Poem, by Sydney Yendy, 8vo. 1s. cl.
Sinner's Ruin and the Saint's Redemption, by M. M. 18mo. 1s. cl.
Scott's (G. G.) Pies for the Ancient Churches, 8vo. 3s. 6d. cl.
Shillinglaw's (J. J.) Narrative of Arctic Expedition, post 8vo. 10s. 6d.
Smith's (Rev. Sydney) Sketches of Moral Philosophy, 8vo. 12s. cl.
Snelmet's (A.) The Novitiate, 3rd ed. 8vo. 6s. cl.
Stretton's (H.) Church Hymns, 18mo. 2s. cl.
Standard Novels, Vol. CXIX. 'The Hamiltons,' by Mrs. Gore, 3s. cl.
Trench's (B. C.) Notes on the Parables, 4th ed. 8vo. 12s. cl.
Tytler's (Appe) Lella in England, 4th ed. 12mo. 6s. cl.
Thompson's (J.) Law of Building Societies, 12mo. 7s. 6d. bds.
Whittier's (J. G.) Poetical Works, 24mo. 2s. cloth gilt.
Wright's (H. C.) A Kiss for a Blow, new ed. 18mo. 6s. awd.

EXHIBITION OF INDUSTRY.

In connexion with this great gathering of the peoples and staples of the world, we must not omit to record in our columns a festival of a very novel and striking character which took place at the Mansion House on Thursday in last week. On that day the Lord Mayor entertained the Prince Consort at dinner, in honour of the projected event,—and assembled to meet him, as the guests most appropriate to the occasion, the mayors of nearly every corporate town and borough in England, Scotland and Ireland. The communities interested in the coming Exhibition of the universal products of native industry were here represented each by its chief magistrate; and such a concentration of civic dignitaries was probably never before seen. Indeed, another of the features of the time, the facilities of modern intercommunication, had its expression in this assemblage of widely scattered guests at a common banquet.—But these were not the only striking and significant utterances of the thing intended, at this remarkable banquet. If the gathering of the municipal chiefs of the land gave an air of earnestness and reality and feasibility to the magnificent and complicated work in hand,—the language of the Prince who projected it deepened the earnestness and confirmed the reality, while it enlarged the characters of the scheme. In the speech of Prince Albert the philosophies of the design and its practical possibilities were made clear by the help of one another.—The Prince's words are probably by this time familiar to most of our readers; but as no speech that we have heard or article that we have read conveys with such clearness and completeness and mastery the moral of the great movement as this short discourse, we feel called on to place it among such records of the whole matter as fall properly in our way.—On his health

being proposed by the Lord Mayor, His Royal Highness rose and spoke as follows:—

"My Lord Mayor,—I am sincerely grateful for the kindness with which you have proposed my health,—and to you, gentlemen, for the cordiality with which you have received this proposal. It must, indeed, be most gratifying to me to find that a suggestion which I had thrown out, as appearing to me of importance at this time, should have met with such universal concurrence and approbation; for this has proved to me that the view I took of the peculiar character and requirements of our age was in accordance with the feelings and opinions of the country. Gentlemen, I conceive it to be the duty of every educated person closely to watch and study the time in which he lives, and as far as in him lies to add his humble mite of individual exertion to further the accomplishment of what he believes Providence to have ordained. Nobody who has paid any attention to the particular features of our present era will doubt for a moment that we are living at a period of most wonderful transition, which tends rapidly to accomplish that great end to which, indeed, all history points, the realization of the unity of mankind: not a unity which breaks down the limits and levels the peculiar characteristics of the different nations of the earth,—but rather a unity the result and product of those very national varieties and antagonistic qualities. The distances which separated the different nations and parts of the globe are gradually vanishing before the achievements of modern invention, and we can traverse them with incredible ease; the languages of all nations are known, and their acquisitions placed within the reach of everybody; thought is communicated with the rapidity, and even by the power, of lightning. On the other hand, the great principle of division of labour, which may be called the moving power of civilization, is being extended to all branches of Science, Industry, and Art. Whilst formerly the greatest mental energies strove at universal knowledge, and that knowledge was confined to the few, now they are directed to specialities, and in these, again, even to the minutest points,—but the knowledge acquired becomes at once the property of the community at large. Whilst formerly discovery was wrapped in secrecy, the publicity of the present day causes that no sooner is a discovery or invention made than it is already improved upon and surpassed by competing efforts. The products of all quarters of the globe are placed at our disposal, and we have only to choose which is the best and cheapest for our purposes; and the powers of production are intrusted to the stimulus of competition and capital. So, man is approaching a more complete fulfilment of that great and sacred mission which he has to perform in this world; his reason being created after the image of God, he has to use it to discover the laws by which the Almighty governs his creation, and by making these laws his standard of action to conquer nature to his use,—himself a divine instrument. Science discovers these laws of power, motion, and transformation.—Industry applies them to the raw matter, which the earth yields us in abundance, but which becomes valuable only by knowledge.—Art teaches us the immutable laws of beauty and symmetry, and gives to our productions forms in accordance with them. Gentlemen, the Exhibition of 1851 is to give us a true test and a living picture of the point of development at which the whole of mankind has arrived in this great task, and a new starting-point from which all nations will be able to direct their further exertions. I confidently hope that the first impression which the view of this vast collection will produce upon the spectator will be that of deep thankfulness to the Almighty for the blessings which he has bestowed upon us already here below; and the second, the conviction that they can only be realized in proportion to the help which we are prepared to render to each other; therefore, only by peace, love, and ready assistance, not only between individuals, but between the nations of the earth. This being my conviction, I must be highly gratified to see here assembled the magistrates of all the important towns of the realm, sinking all their local, and possibly political, differences,—the representatives of the different political opinions of the country,—and the representatives of the different foreign nations—to-day representing only one inter-

est. Gentlemen, my original plan had been to carry out this undertaking with the help of the Society of Arts of London, which had long and usefully laboured in this direction, and by the means of private capital and enterprise. You have wished it otherwise, and declared that it was a work which the British people as a whole ought to undertake. I at once yielded to your wish,—feeling that it proceeded from a patriotic, noble, and generous spirit. On your courage, perseverance, and liberality the undertaking now entirely depends. I feel the strongest confidence in these qualities of the British people, and am sure that they will repose confidence in themselves,—confidence that they will honourably sustain the contest of emulation, and will nobly carry out their proffered hospitality to their foreign competitors. We, Her Majesty's Commissioners, are quite alive to the innumerable difficulties which we shall have to overcome in carrying out the scheme; but having confidence in you, and in our own zeal and perseverance at least, we require only your confidence in us to make us contemplate the result without any apprehension.

CONTRIBUTION OF THE PRODUCTS OF AGRICULTURE TO THE INDUSTRIAL EXHIBITION OF 1851.

March 25.

Universality in regard to contributors, and completeness in regard to the objects to be contributed, are striking characteristics in the plan of the Exhibition of 1851. Men and women, too, from all nations are invited to it. Specimens of all the valuable products of their industry will be seen in it. The entire series of their work, from raw materials to finished fabrics,—from the first germ of ingenuity in a rude simple tool, to the perfect complex machine,—will be found there. The history of the arts of life, and the progress of mankind will be traceable there, from the lonely cave still inhabited by the African Bushmen on the hill side, to the crowded city where these multitudinous objects are collected,—from the slow and shapeless trunk of a tree to the symmetrical winged ship,—from the detection of steam in the hollow iron balls of Hiero and Solomon Caus to its first application by the Marquis of Worcester, by Denis Papin, and by Capt. Savory, and to its wonderful development in the almost intellectual machinery of James Watt. The records of all time will be consulted and the secrets of every region searched out, to enrich this peaceful gathering together of the fruits of human perseverance.

This brilliant display of Science and Art, this glorious triumph of industry and commerce will illustrate the tendency of our times to "unity" of feeling, without needing the old delusion of the unity of empire. In principle nothing is wanting to it. Even the despised savage is to be called on for his mite on this occasion, to prove his community of origin with ours, and to support his claim to a common destiny.

Improvement in his works by the force of reflection and reason distinguishes man from brutes,—which only repeat their words without change under the impulse of instinct. It will then be a great lesson to demonstrate such improvement by comparing the rude tools, for example, of the Esquimaux and the Indian with the perfect instruments of the same kind used in London and Paris. Some forms, too, of the implements of barbarous people are in themselves useful, and may be adopted by us with advantage. The ancient curved sword said to have given their national name to the Saxons (Saxæ) is reproduced in one of the most powerful of offensive weapons. It is so shaped, and so cleverly poised to the hand, as to produce the greatest possible effect with the least possible effort. This is a knife known to certain tribes in Africa. A similar form is found in the boomerang of the New Holland native. It is an offensive wooden curved sword. It is so shaped as to reach in the readiest way an object aimed at by a circuitous course. A distinguished mathematician, the late Prof. Macculagh, of the University of Dublin, declared that this weapon could not be better contrived for its purpose by the strictest rules of science. The knives made by the Esquimaux from ivory are said to be sharpened like steel. Habitations are as curiously adapted by savages to their peculiar resources as those of civilized communities with all their means. The Esquimaux have their houses of bone, of snow, and of ice, rapid in construction and warm. Among other dwellings, the Indians

of South America make theirs in trees, to escape the floods,—ascertain tribes in Africa take the same method of safety from wild beasts and wilder men. The hammock of our ships was adopted, only with a change in the material, from the cotton beds of the inhabitants of the Indies of Columbus.

The experience of these people in the use of medicinal herbs is another point deserving of notice on this occasion. The Jesuits' bark is believed to be a small portion of the important products of the woods of South America, familiarly known to the Indians as a cure in many diseases,—but hitherto unknown to us.

The same experience of valuable dyes, and of tanning materials, may also be drawn forth with great advantage at this Exhibition.

In the series of objects connected (a topic of urgent interest at present here), it will be important to have models of cemeteries, mausoleums, and graves of all kinds from all parts. It may be found the universal and exclusive characteristic of man, that in the more or less careful burial of the dead he alone of all animated beings clings to a feeling of immortality. The bee covers its dead bodies with wax. They are too heavy to be dragged away, and they would soon become offensive. Perhaps this is the only example that is analogous to the burial of men. But it is obviously an act prompted by the same instinct which leads to a similar process whenever the hive is exposed to the annoyance of any dead body, such as that of a snail, or mouse,—which also the bee covers with wax. Man, however, in the rudest, as well as in the most refined condition of society, dresses up the grave of the departed—an anxious preparation for an indefinitely prolonged existence in a new form. The Pyramids of Egypt, the cemeteries and the catacombs of the ancient and modern world, the collection of dried bodies in the cells of the Canary Islands, the funeral rites of the South Seas, and the picturesque tombs of the New Hollanders all plainly belong to the same human family, and may be grouped together with good effect.

If, at the same time that these various products betokening a reflecting being were presented to public view, and collected from the meanness of our common family, a few of those meander members of it were brought to this high festival of industry, it would add much to its interest and usefulness. Their presence would rouse public sympathy in their favour; and they would return excellent instructors of their people. This topic of the visits of barbarous people to civilized countries might be enlarged upon with advantage; and the Exhibition of 1851 will have produced good fruits if only in drawing some attention to it.—I am, &c. M.D.

THE EXODUS OF THE ISRAELITES.

I am fully aware that the conductor of a literary periodical cannot desire, in general, that controversy should be carried to any great length in the columns of his journal.—and I have always myself been desirous of abstaining from so much as a single rejoinder: yet I must solicit from the Editor of the *Athenæum* the insertion of these my final remarks on the Geography of the Exodus: partly because I should hold myself wanting in due respect to Miss Corboux if I passed over in silence her remarks in the *Athenæum* of March 23; and partly because I shall thus have the opportunity of introducing to her notice a document of the most important kind relating to these inquiries, which, I believe she has not yet consulted. I shall also be enabled to remove an unaccountable confusion which has arisen upon one of the most important points, and to explain one or two words which have been misunderstood.

I will first advert to a merely verbal remark of Miss Corboux's,—the phrase "about what he [A.B.G.] calls the Bitter Lake." Any reader would imagine that I was singular in calling this the Bitter Lake. On the contrary I believe that every modern writer, with the exception of Miss Corboux, has called it the Bitter Lake. I have before me at this moment Capt. Vetch's Treatise and Map, Mr. Sharpe's *Essay* (in Bartlett's 'Forty Days in the Desert'), and the Great French Map from the modern survey. In these works the locality in question is called "Bitter Lake," "Upper Bitter Lake," "Basin of Bitter Lakes," "Basin des Lacs Amers." I am con-

fident that Miss Corboux will recognize the propriety of my continuing to use the same name,—not as in any degree judging the question whether this is the place of Pliny's Bitter Lakes, but simply for the sake of geographical precision.

In order to remove misconceptions, before entering upon a new subject, I will proceed now to notice the unaccountable confusion of which I have spoken. Upon reading Miss Corboux's communication, in which she says, "as I have not only adopted this theory [Mr. Sharpe's] myself," and "we cannot place the passage farther south to the pilgrim route, as A.B.G. suggests," any ordinary reader would imagine that Miss Corboux and Mr. Sharpe agree upon the place of passage of the Red Sea,—that Miss Corboux and A.B.G. disagree upon the place of passage,—and that A.B.G. supposes the place of passage to be the present pilgrim or Haj route. Will he not be astonished when he learns that Miss Corboux and Mr. Sharpe fix upon totally different places,—that Miss Corboux and A.B.G. fix upon precisely the same place,—and that it is Mr. Sharpe who fixes upon the pilgrim route as the place of passage, which it was the principal object of A.B.G.'s communications to disprove?

Miss Corboux's place for the passage [*Athenæum*, March 23] is described by reference to what I call the Bitter Lake, "which was occupied by the sea in the time of Moses; and a sea too deep to be crossed except at one place, where the passage of the Red Sea was effected." And further, "its southern extremity becomes a narrow pass, about two miles wide, ten or eleven feet only below the level of the sea: it is here that the passage of the Red Sea must have taken place." The same is indicated in Miss Corboux's sections in the *Edinburgh Journal*. Now, the suggestions which I had given are these:—[*Athenæum*, November 10, 1849.] "From this tracing of the route we are led then to the conclusion, that the sea which the Israelites crossed was not what we now call the Red Sea, but the Bitter Lake, at the distance of a few miles north-west of Suez." [*Athenæum*, March 16, 1850.] "That the Israelites crossed the Bitter Lake, probably in its southern section." In writing this, I had before me the following words of the French engineers:—"Elle (the middle section of the Bitter Lake) est séparée de la partie sud par une sorte de détroit, formé par un cap avancé de la rive ouest, qui réduit la largeur du bassin à 2 kilomètres, et même, sur un point, à 1 kilomètre, et dans lequel le fond se relève jusqu'à la côte,—3 mètres," after which in going farther south, the depth scarcely alters. It may be necessary to inform the unprofessional reader that *la côte* is a technical term used by French engineers to express "the elevation above the starting point," that is, above low water in the Bay of Tineh, (which, as I shall presently mention, is at the same height as low water at Suez), and that the negative sign prefixed to the 3 mètres denotes that the ground is 3 mètres below the starting point. No expressions taken from the different books could agree more precisely than those in which Miss Corboux and I have described the localities which we have adopted as the place of the passage of the Israelites.

Mr. Sharpe's description of his supposed place of passage is terminated with the sentence "Every caravan from Cairo to Mecca passes over the spot where the Egyptian army was drowned." Thus, it is Mr. Sharpe—not I, who "places the passage farther south to the pilgrim route": Miss Corboux and I agree precisely in our suppositions,—and we both disagree with Mr. Sharpe.

Having removed this confusion, I will now explain a word which has been misunderstood. In commenting upon the locality which, after the French engineers, I have adopted for Heroopolis, Miss Corboux has taken for granted that I mean "a mound where some Persepolitan inscriptions were found: their site just faces the south edge of the gulf-basin, at the upper narrow pass where I place the passage of the Red Sea." And again, "this site is also 12 miles from the present head of the sea." Now, neither the French engineers nor I allude to that place for the site of Heroopolis. The place which we mean is just north of the pilgrim route, about 3½ miles (as measured by scale on the great French map) north-east from the head of the gulf. No place appears to me so likely to have given its name

to the gulf; which Heroopolis certainly did. I shall presently repeat my belief (by implication) that Heroopolis is the same as Baalzephon; and I will only now submit the following conjecture to persons better acquainted than myself with the original languages. Miss Corboux remarks that the root of the second part of that name contains the idea of "concealment": I have already (November 10) remarked that the word appears to be plural,—and I have adverted (March 16) to the interpretation of "Baal," as "superior being" or "hero." Combining these three considerations, is it not possible that Baalzephon may signify "the tombs of heroes"?—and if so, will it not agree emphatically with Heroopolis?

The collocation of the *epaulis* with Migdol, in Exodus xiv. 2, will not, I think, permit us to suppose that they mean the same place, as Miss Corboux suggests.

I shall now allude to the important document apparently unknown to Miss Corboux.

In the year 1847, the Isthmus of Suez and a large portion of the delta of the Nile were surveyed with the utmost care (more especially with reference to the levels) by a mixed Commission of French, German and English engineers. The exactness of their results will be sufficiently guaranteed by the circumstance that the English party was represented by Mr. Robert Stephenson. The results, as to the levels, the general form of the ground, and the traces of the ancient canal, are detailed at great length in the *Rapport de l'Ingénieur*, to which I referred on the 16th of March. This work is accompanied by a very large map. From these levellings the following results are obtained. The difference of levels between the Mediterranean and the Red Sea, instead of being 9 mètres or 30 feet (as was inferred from the survey of 1799), is insensible. The whole of the differences of the level of the Nile at various points, of the canal at various points, and of the two seas, inferred from the survey of 1799 are subject to very great errors.

It will be clear from this short statement that the deductions which Miss Corboux had drawn, and had well and fairly drawn, (from the best materials then existing) in the *Edinburgh Journal* of 1847 and 1848, are now baseless. And I beg leave to express my strong hope that Miss Corboux, whose knowledge of the original accounts (with the exception of this alone) is unequalled, and whose enthusiasm of research into this interesting subject is unparalleled, will, with the assistance of the new lights to be derived from the modern survey, give to the world a truly authoritative treatise "On the comparative physical geography of the Arabian frontier of Egypt at the earliest epoch of Egyptian history and at the present time."

It will be seen, I think, from the new results, that the supposition of a more easterly branch of the Nile entering the Mediterranean Sea is now untenable; for the French engineers found that to connect the two seas by a canal, it would be necessary to cut through a plateau thirteen to fifteen mètres high between Lake Timsah and Lake Menzaleh (p. 65).

It does not appear (p. 63) that the canal entered Lake Timsah—past which it can be traced,—or any other lake except the great *bassin* (although there are traces of the mud of the Nile about Lake Timsah). Perhaps this may strengthen the claim of the great *bassin* to be considered as the veritable Bitter Lake which was made sweet by the waters of the Nile.

These points, however, are not very important in reference to the subject under discussion. But it is treated by Miss Corboux as a matter of the utmost importance to establish that the Bitter Lake was formerly a part of the Gulf of Suez; and it is equally important to my hypothesis to prove that it never was a part of the gulf. It must be remarked that there is no record whatever of the gulf having been blocked at Suez;—that the reasons for supposing it are purely inferential from accounts which it is extremely difficult to reconcile;—and that they must yield at once to any physical fact which bears properly on the subject. The idea of Miss Corboux is (p. 20) that the shoal was raised by the simple process of accumulation.

It happens very fortunately that the French engineers made geological observations sufficient (so far as I see) to set this point at rest. They found to their great surprise, that the whole of the ground south of Lake Timsah is of an Eocene formation, identified

both by its marl and gypsum beds and by its peculiar fossils with the gypsous formation of Montmartre. And in speaking of "la dernière partie de l'ancien canal de Suez, celle qui mettait le bassin des lacs amers en communication avec Suez et la Mer-Rouge," they remark (p. 49), "Parmi les débris qui forment les digues de ce canal, on retrouve en grandes quantités les marnes calcaires du terrain de gypse." Again (p. 91) in reference to the same place,—"L'épaisseur du dépôt qui recouvre le plafond primitif du canal ne descend pas au-dessous de la cote 1 mètre. A cette profondeur on rencontre tantôt un banc d'argile qui se retrouve également dans les sondes faites dans le bassin, tantôt un banc de gypse." That is to say, the canal is cut, not through sand or through any shoal raised by simple accumulation, but through a geological formation of Eocene date, deposited very long before the creation of man; and it may therefore be looked on as certain that the boundary of the Gulf of Suez, since human history began has been nearly the same as at present.

It is necessary to my hypothesis that the northern shore of the Gulf of Suez should have been of such a character that a large body of people might easily pass it if they were not closely annoyed by an enemy, but would scarcely venture upon it when a hostile army was very near them. It appears to me that the flat ground, scarcely raised above the sea, traversed either by a canal or by irregular streams from the Bitter Lake, with a large city in front, possesses precisely these properties.

The nature of the ground being now understood, and Miss Corbux and myself being at agreement as to the place where the Israelites passed the water,—the only point of dispute is as to how they arrived at the water side. And this depends upon the adoption of the Hebrew or of the Septuagint account. If we take the Hebrew,—the Israelites after having been surprised at their first encampment by the water side, advanced again in the same direction, the water was lowered by an east wind, and they were enabled to pass. If we take the Septuagint,—the Israelites, on being surprised, retreated, and the water was lowered by a south wind, or rather a S.S.E. wind (Notus). In both accounts, the pillar of fire, which had been seen in front before the arrival at the first water-side station, was seen behind in the march from the first water-side station to the second. Of these two accounts, I adopt the Septuagint, as being perfectly congruous in all its parts (as I have shown, *Athenæum*, Nov. 16),—while the Hebrew is incongruous. And I add the following consideration, upon which, perhaps, sufficient stress has hardly been laid. The object of Moses was not to enter the Desert wherever he could reach it,—but to go in the direction of Mount Sinai, which he had long before planned to do (Exodus iii, 12). This plan was totally unknown to the Egyptians, and perhaps scarcely known to a single Israelite; that half denationalized people having probably no knowledge of the country beyond Egypt, but being willing to follow wherever Moses would lead them. Therefore, when the forces had been finally collected at Etham, it was the policy of Moses to march immediately for the Suez pass,—both because it was the natural route for Sinai, and also because (that being a very unusual way of departure from Egypt) it was likely that a pursuing enemy might be at fault, long enough to enable the people to reach the Asiatic desert. And so nearly was this timed, that the gain of a few hours would have enabled them to pass Suez and Baalzeponh unmolested,—and there would then have been no passage of the Sea. But they were surprised by a rapid march of the Egyptians on their flank; they then retreated by a very hasty night march along the water-side,—and they gained time sufficient to attempt in an orderly way the passage through the water, which they saw had been made practicable.

It will be perceived that I do not consider the observations of the tides at Suez as being relevant to this matter. Independently of the considerations which I have already urged, the distinct ascription of the lowered surface of the water to the action of the wind seems to forbid the introduction of the agency of the tides.

A.B.G.

Greenwich, March 27.

INTERNATIONAL COPYRIGHT.

In the columns of your journal for the last two or three weeks mention is made of the proposed international copyright treaty with France; speculations are advanced as to its probable advantages, and authors are invited to exert themselves to obtain for it such details as shall insure its usefulness.

Allow me to call your attention to one or two facts which appear to have escaped the notice of your correspondents, and which may perhaps be of service in guiding their exertions.

I. An Act of Parliament, 7 Vict. c. 12, authorizes Her Majesty in Council to grant to foreign authors, &c. copyright in this country, for a term not exceeding that enjoyed by British subjects, but only upon terms of reciprocity. It also expressly exempts translations.

II. If we inquire what we are to understand by the reciprocity here mentioned, whether an English author shall have exactly the same right in France which may be granted to the French author in England, or whether an English author shall enjoy the same right in France as the native author, and *vice versa*,—we shall find—

III. That in the first international copyright treaty made in consequence of this Act, viz., that with Prussia, May 13, 1846, (and subsequently with Saxony, Hanover and other German States,) the principle of reciprocity is explained in the latter sense,—viz., that an English or a Prussian author enjoys the same right in both countries, according to the laws of each country; and I have as good reason to believe, as I have had opportunities of information on that subject, that the treaty works to the entire satisfaction of both parties concerned, by securing to the popular British author a considerable sum (if the limited territory, the small number of readers, and the cheapness of the republications are considered) for the copyright in Prussia,—and to the German author both a protection from piracy (from which, however, few suffered) here, and a reduction in the duty on books on importation, consequent by the Act upon the conclusion of the treaty.

It would appear, therefore, exceedingly probable that any treaty with France would be based upon the same principles, and that the Prussian treaty would form the groundwork, if not an exact model.

I have mentioned that the Act expressly exempts translations; and in testifying to the complete satisfaction which is felt both here and abroad at the working of the treaty, I should have made an exception against this clause in the Act (it exists not in the treaty)—for it prevents, as I shall presently show, the translation of many instructive and entertaining works, and limits greatly the benefit derivable by authors in both countries.

There is, however, a singular anomaly with respect to translations here and in Prussia,—viz., that while the Act of Parliament and the subsequent treaty prevent a copyright in translations in England, the same treaty grants copyright to an English author in his translations in Prussia. The Prussian law of copyright secures to a Prussian subject, writing in any other than the German language, copyright in a translation into German, if he state his intention to publish such translation on the title of the original and issue it within two years: the English author, placed on the same footing as the Prussian subject, by the treaty enjoys, therefore, a copyright in a translation which he may make or authorize if he comply with the above regulation,—and the case has been decided in a Prussian law court to be good on the occasion of one of Sir Bulwer Lytton's novels being translated.

It is, I believe, a very prevalent opinion both here and on the Continent, with those who have given their attention to the subject, that a protection (if but for a limited period) to authors in the translations of their works would be a most desirable addition to any future enactment regulating international copyright; that while it would only extend the application of an acknowledged principle, the right of property in the productions of the mind—it would enable the author (and who better able?) to choose his own translator—and thus secure the interests of the public also, by presenting to them a more carefully, because more leisurely, executed work. And by producing many translations which

are now not undertaken because they cannot bear the risk of being immediately reproduced, if at all successful, and thus sharing with the imitations the profits, after incurring *single* the risk and all the expenses of advertising, &c. incidental upon all new publications,—such an enactment would greatly increase the sources of knowledge and entertainment of that great class of readers whose knowledge of language is confined to their native tongue. I am, &c.,

SYDNEY WILLIAMS.
14, Henrietta-street, Covent-garden, March 25.

OUR WEEKLY GOSSIP.

At length that mysteriously missing document which had grown apocryphal by protracted absence—the Mrs. Harris of Reports, in whom the gossip had ceased to believe,—the parliamentary record which, like the books of the Sibyl, had been from time to time presented to our hopes only to be suddenly withdrawn and buried no man knew where—has turned up in the authentic and indisputable and unambiguous form of a Blue Book. The Report of the Commissioners appointed to inquire into the constitution and government of the British Museum, with minutes of the evidence on which it is founded, now lies bodily on our table; and so far, apparently, from the oracles which it has to render having undergone the process of diminution that befell the Sibylline books, it forms a plethoric volume of upwards of eight hundred folio pages. On the very important matters which this document contains we purpose supplying our readers with a series of articles; and the process of digestion absolutely necessary for such a performance will enable us to commence them, on Saturday next, with the first number of our new monthly part.

We have received from a known correspondent, who professes to have sought and obtained his information from the best informed sources, some further particulars relating to the pending international copyright treaty between France and England,—and to the remarks thereon of our anonymous correspondent last week. For the present, he tells us, the operation of the treaty is to be confined to these two countries,—but that it is intended afterwards to be extended to others. "With respect," he says, "to the share which M. Pagnier has had in its construction, he was consulted by M. de Tocqueville, the late Minister of Foreign Affairs, and originator of the project—not in his individual capacity, but as president of the *Cercle de la Librairie*. How, under these circumstances, he could have made the matter his own seems hardly reconcilable with the fact of his having imparted the "secret" to at least two publishers, and one of them evidently a dissatisfied one. One of M. Pagnier's propositions, approved of by M. de Tocqueville was to provide not only for future publications, as the government draft proposed to do, but also for those works already published, allowing the copies actually extant to be sold off, but prohibiting any reprints: and as a guarantee against fraud, existing copies were to bear a particular stamp. "I may add," our present correspondent says, "that although the *Cercle de la Librairie* is indeed a club; where its members assemble to take refreshments and play at cards, billiards, &c., and where they do not always talk exclusively of books and book-selling, these amusements are merely accessories, intended as an attraction to induce the members to meet the oftener; but the avowed object of the *Cercle*, as announced in its printed report for 1848, by M. Firmin Didot, is to suppress literary piracies at home and abroad.—With regard to the treaty itself, it concedes in France, to British authors, &c., the same rights as they enjoy in England,—and stipulates that, in England, French authors shall possess the same privileges as are secured to them in France. It includes theatrical pieces, engravings, music, &c.—and extends to translations for three years.

The Commission of the Institute, composed of ten delegates, selected from the five Academies, have met and appointed M. de Tocqueville as their reporter, deeming this office to be due to him as the projector of the treaty. The dangerous illness of this gentleman has, however, occasioned some delay in the proceedings; but as he is slowly recovering, we may hope soon to be made acquainted with the result of the deliberations of the Academical Com-

missioners. In the meanwhile, English authors and publishers should be up and stirring; for if once this question is allowed to be closed without their interference, their silence will be construed into a tacit acquiescence in the proposed arrangement, and it will prove a most difficult task to re-open the subject for the introduction of amelioration."

Just now, while there is some outcry against the claims of the Royal Academy and its fidelity to the mission which properly belongs to it by virtue of its place at the head of the Arts of the country, it may not be without significance to record an act of liberality on the part of that body in the cause of enlightened teaching, which can measure itself against a very tall standard and run it head and head. The Academy has voted a sum of 500*l.* out of its funds in aid of the proposed Industrial Exhibition of 1851:—just the amount which, after a hard fight between their munificence and the duties of a wholesome economy, the Common Council of the great city of London—the mighty municipality as whose gates this universal fair of nations is to be held, and who will take from it toll almost incalculable—found it possible to give away for the same great purpose.

Mr. Hind has written to the *Times*, stating that the great comet which astonished the world in 1264, and which is supposed to have returned in 1556, may be looked for in the course of this or the next year. If it does not renew its visit within that time, he thinks there will be good reason to doubt the identity of the bodies of 1264 and 1556. This comet was looked for early in 1848; and its failure is attributed to certain retarding influences thus explained by Mr. Barber of Etwell. He finds that between the years 1556 and 1592 the united attraction between Jupiter and Saturn would diminish the period 263 days;—but that between 1592 and 1806 it would be increased by the action of Jupiter alone no less than 751 days: so that a retardation of 488 days must take place. How much longer Saturn, Uranus, and Neptune may detain it beyond this time we do not at present know; but the perturbations produced by the former planet up to 1806 are now in course of calculation by Mr. Barber, and on their completion we shall probably be further enlightened in respect to the delay which has occurred in the comet's return. Mr. Hind considers it a matter of great importance in this department of astronomy that the comet should be recognized.

It is stated that the proposed submarine telegraph between Dover and Calais, conceded to Messrs. Brett & Co. by the French Government, is approaching completion. The tower for the battery, offices, and general works at Dover, are nearly erected; and the insulated wires are in a forward state of progress, and are expected to be sunk across the Channel in the course of the next month.

We have before us an excellent essay on the subject of improved cottages for the labouring classes, by Mr. Henry Roberts, the honorary architect to the Society which has charged itself with the duty of carrying out a reform in this important particular. Mr. Roberts gives the brief history of this modern movement, from the time when John Howard—the parent of so many reforms—set the example of a landlord paying some attention to the moral and material condition of his tenants, down to the present days, when the movement commenced by the Recluse of Cardington numbers among its supporters the highest personages in Church and State. Though the effect of the old system of leaving the poor to shift for themselves in all such matters as concerned their dwellings was, to produce evils of a fearful magnitude,—as witness the present state of the private lodging-houses of St. Giles's, Westminster, Lambeth, or Whitechapel,—still there is good reason to hope that these evils may be in a great measure removed by means of a good example. If the question lay with the sentimentalists, as against the capitalists, we should have little confidence in any material good accruing to the vast body of the labouring poor from what is now being done in their behalf. Charity is a noble thing—always a blessing to him that gives, if not always to him that takes,—but in the attempt to remove the solid masses of poverty, ignorance and helplessness which choke up our streets and alleys it is as ineffective as moonlight on an iceberg. The great effort of the Society

for improving the *homes* of the artisan class should be, to prove to cottage builders that the "model houses" are profitable even as business speculations. Large landed proprietors, like the Earl of Chichester,—whose picturesque cottages in Stanmere Park will be remembered by the rambles in Sussex—may take a personal pride in the adornment of their estates, but the great body of town and country house-owners will look no further than to the percentage. We believe the London "models" are profitable. Mr. Roberts states this fact in reference to one or two of them:—but would it not be well to publish the figures exactly as they appear in the books, for the information of the world? Taking the whole class of returns—moral and material—there is no doubt about the advantage of having superior homesteads provided for the "hevers of wood and drawers of water;"—and, for ourselves, we have no fear but that the end will show a money profit in it. We have recently had the satisfaction of inspecting several model villages in the valley of Turton, in Lancashire, the property of Messrs. Ashworth, spinners and manufacturers of staple articles in cotton,—and of seeing what may be done by earnest men, in the course of a generation or two, for the moral improvement and social elevation of the lower orders. The schools, cottages and mills are all in admirable condition. A spirit of order everywhere prevails. The homes of the workpeople are clean,—well furnished,—well regulated: the schools filled with rosy-cheeked, bright-eyed, intelligent children, of from six to twelve years old. Not one of the older boys but can read, write and cipher, and has a very creditable acquaintance with history, geography and physical science—not one of the older girls but can read, write, knit, and sew well enough for all ordinary purposes. The grown-up "hands" have a sort of literary society among themselves,—and their employers have built them a reading-room. In the "Ashworth villages" there is no ale-house,—and a man of intemperate habits has no chance of long holding a position in any one of them. The proprietors have no need to interfere. The rebuke comes from his own order. Public opinion is too strong; and he must conform to the habits of the place, or decamp to some larger town, where his vices may be hidden in the crowd.—The result of this admirable experiment is satisfactory in every respect. The authors of it have stated that the "order and content" of their workmen are worth to them 50*l.* a week; and that they would not exchange their 1,200 hands for an equal number, equally skilled, taken from the mass of a large town population, for 10,000*l.*—This is an argument to reach a class of minds inaccessible to the moral reasons. Virtue is here its own reward, even in the worldly economical sense.

The disease of gold washing appears to be rapidly spreading. We have a letter from North Adelaide, in South Australia, which informs us that numerous gold streams have been discovered. Much land has been secured by a company with a view to the "Washings." But the secret having been disclosed, the writer says, the "city is in effervescence and the people are delirious."

From Paris we receive tidings of the death of M. Biot, the celebrated French oriental scholar; and are informed that M. Stanislas Julien has undertaken the publication of the translation of the great Chinese work 'Tcheou-li.' M. Biot was a foreign member of our Royal Geographical Society.

The American papers state that the original manuscript of Washington's Farewell Address, which was in the possession of the executors of Mr. Claypoole, has been just sold by auction at Philadelphia. It fetched the large price of 2,300 dollars.

From the same source we learn that the American Expedition in search of Sir John Franklin promoted by Mr. Grinnell and others is to sail on the 1st of May for Lancaster Sound and Barrow's Straits. It is stated that it will consist of at least two schooners, under the command of Commander Griffin, a young officer in the United States Navy; and that if a further sum of twenty thousand dollars can be obtained, the exploring force will consist of a barque and two schooners.

Letters, the *Times* says, have just been received from Bagdad, stating that Mr. Loftus, the geologist attached to the Commission which is now employed

in the demarcation of the Turco-Persian line of frontier, had succeeded, on his passage from Bagdad to Bussorah, in visiting all the most remarkable ancient sites in Lower Chaldaea. From that paper we borrow the following particulars. The ruins now called Werka (Oppoyoi of Strabo), which represent the Ur of the Chaldees, whence took place the exodus of Abraham, were carefully examined by Mr. Loftus, and were found to be of great extent and of extraordinary interest. A vast number of ancient coffins of baked clay, highly glazed, and covered with figures of men in relief, were discovered in one spot, the coffins being about six feet in length, adapted to the shape of the human body, and with an oval ornamented lid, which closed the upper part; a moderately-sized water-jar was also attached to each coffin. Gold ornaments and other Chaldaean relics were said to be frequently found in them; but those which Mr. Loftus examined had been already rifled, and he had no leisure for excavation. Numerous bricks covered with cuneiform characters were, however, brought away from the ruins by Mr. Loftus; together with pieces of terra-cotta, moulded in the shape of a bull's horn, and bearing inscriptions, and several fragments of a hexagonal clay cylinder, inscribed with a long historical record, similar to that deposited in the British Museum, which was found by Mr. Layard at Nineveh. Werka is still traditionally known in the country as the birthplace of Abraham, and its identity with Ur of the Chaldees is established beyond the reach of cavil. The ruins have been observed at a distance by other travellers; but are usually inaccessible, owing to the inundation of the surrounding country and the dangerous neighbourhood of the Khezai Arabs. Mr. Loftus, indeed, is the first European who has ever succeeded in actually visiting this primeval seat of the Jewish race. At the ruins called Hammam, near the Hye Canal, Mr. Loftus obtained a statue of black basalt, bearing two cuneiform inscriptions; and at Umgeh, beyond the Euphrates, he found another statue, representing one of the Chaldaean gods,—but it was too much mutilated to be worth moving. The commission to which Mr. Loftus belongs, in skirting Susiana, will traverse a country studded with Chaldaean ruins; and discoveries, therefore, may be expected to be made which will be of the utmost importance in aiding the efforts of Major Rawlinson and others to unfold the early history of the East, through the interpretation of the inscriptions of Nineveh and Babylon.

BRITISH INSTITUTION, Pall Mall.—THE GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY, from Ten till Five.—Admission, 1*l.* Catalogue, 1*l.* GEORGE NICHOL, Secretary.

THEATRE ROYAL, ADELPHI.—MR. G. H. ADAMS'S ORRERY.—THIS EVENING MR. ADAMS will deliver his annual LECTURE on ASTRONOMY.—Begin at 8; and about 10, 1*l.* Boxes, 2*l.* 5*l.* Private Boxes, 1*l.* 5*l.* 10*l.* 15*l.* 20*l.* 25*l.* 30*l.* 40*l.* 50*l.* 60*l.* 70*l.* 80*l.* 90*l.* 100*l.* 110*l.* 120*l.* 130*l.* 140*l.* 150*l.* 160*l.* 170*l.* 180*l.* 190*l.* 200*l.* 210*l.* 220*l.* 230*l.* 240*l.* 250*l.* 260*l.* 270*l.* 280*l.* 290*l.* 300*l.* 310*l.* 320*l.* 330*l.* 340*l.* 350*l.* 360*l.* 370*l.* 380*l.* 390*l.* 400*l.* 410*l.* 420*l.* 430*l.* 440*l.* 450*l.* 460*l.* 470*l.* 480*l.* 490*l.* 500*l.* 510*l.* 520*l.* 530*l.* 540*l.* 550*l.* 560*l.* 570*l.* 580*l.* 590*l.* 600*l.* 610*l.* 620*l.* 630*l.* 640*l.* 650*l.* 660*l.* 670*l.* 680*l.* 690*l.* 700*l.* 710*l.* 720*l.* 730*l.* 740*l.* 750*l.* 760*l.* 770*l.* 780*l.* 790*l.* 800*l.* 810*l.* 820*l.* 830*l.* 840*l.* 850*l.* 860*l.* 870*l.* 880*l.* 890*l.* 900*l.* 910*l.* 920*l.* 930*l.* 940*l.* 950*l.* 960*l.* 970*l.* 980*l.* 990*l.* 1000*l.* 1010*l.* 1020*l.* 1030*l.* 1040*l.* 1050*l.* 1060*l.* 1070*l.* 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SOCIETIES

GEOGRAPHICAL.—*March 25.*—Capt. W. H. Smyth, R.N., President, in the chair. Read:—1. 'Statement of the Route to be followed by Mr. F. Galton, accompanied by Mr. Anderson, the Swedish naturalist.' Mr. Galton starts on the 3rd of April for Algoa Bay, thence, *via* Colesberg, Latakoo and Colobend, for the Lake. Availing himself of Mr. Livingston's experience, Mr. Galton intends leaving his waggons, oxen, and most of his men, at the Zouga River, in order to prosecute the rest of his journey by water. For this purpose, the party is provided with three boats, constructed here, upon the most improved principles, and well furnished with various stores of provisions in the most concentrated form. Mr. Anderson takes everything with him necessary for making a collection of the animals about the Lake, and also a portable conservatory for *living* plants. After surveying the lake, Mr. Galton will, if possible, penetrate northwards by one of the large rivers, reported to empty themselves into the lake.

2. 'Extracts from the MS. of Baron von Müller, Austrian Consul-General in Northern Africa.' In order to qualify himself for African travelling, the Baron visited, in 1845, Algiers; but finding that French nationality had greatly overpowered that of the inhabitants, he proceeded to Morocco. There, however, he was taken prisoner by Abdel Kader, and narrowly escaped being executed as a French spy, which actually happened to his companion. In 1847, Von Müller passed into Egypt, and in September proceeded to Central Africa, in company with a Catholic mission. Passing through Egypt and Nubia, he visited Dongola, with its caravans from Cordofan and Sennar. At Ambukol, where the Nile alters its course from west and east to north and south, he left the river and crossed through the Behinda Desert to Khartum. The Bir el Behinda, 14 feet deep, is filled with green slimy water, teeming with life. For travelling in Africa, the water should be preserved in tin cans, inclosed in wooden ones, and not in skins, as is the custom of the natives. The water is thus protected against the effects of the simoom, prickly thorns and hostile spears. In the south-eastern portion of this desert, near Jebel Haderli, a very rare species of bustard (*Otis houbara*) was shot. In Beled Sudan, the gold washings of Tumat, Isjanejore, Kasjan and Jebeldul were visited. The luxuriant forests, full of mimosas, tamarinds, senna, gum, ebony, &c., were graphically described. Ivory is found in large quantities among the Shilluks, Dinkas and Taggalis, and is collected in magazines by the princes; but all commerce is carefully guarded by the Egyptian government and Ali Pasha, the Governor-General of Sudan. Ostrich feathers abound. The slave trade exists still in the interior. The Medianian Arabs, a tribe not hitherto known, inhabit their villages of Hashabs and Guyemat, in 13° 30' N. latitude, and 48° 46' E. longitude. Lobehd, the capital of Korodofan, consists of many large villages united into one. M. von Müller feels sure of the existence of the unicorn (*Anasa*); a specimen of which he promises to introduce to the savans of Europe. Cobbe, the capital of Darfur, he was not permitted to visit. Some Europeans are said to have entered Darfur, but no one ever got out of it again. In the country of the Taggalis the party was attacked, and several killed or wounded with poisoned spears. The Baron describes the Russegers "vessels for preparing salt" as nothing but troughs for the camels to drink in, and attributes their white appearance to the guano of the numerous flocks of birds which sleep upon them. The culminating type of the Negro race is to be found not under the equator, but about 12° N. The Bahr el Abiad in 5° N. becomes clear and bluish, flowing through a sandy soil. In the country of the Bari negroes in 4° 10', the first gneiss rocks are found in the river; and the natives say "that the White Nile takes its rise in Ayan, about thirty days' journey to the south, where it flows in four streams from a high white mountain." Artesian wells may be, according to M. von Müller, made with ease and advantage in many places in the desert. The Governor of Sudan, Habid Pasha, furnished the party with his own boat for the return to Cairo; and the Baron passed over thirty cataracts,

suffering shipwreck three times on the way,—and upon his arrival at Alexandria had sailed on the Nile through twenty-eight degrees of latitude.—Of the second Expedition, M. Brehm, the secretary to the Baron, with party, is already in Egypt, waiting for their leader. The instructions are, "to proceed to Suakin, on the Red Sea, *via* Suez, in order to purchase camels from the Bishari Arabs, who breed the best in the world; afterwards to examine the course of the unknown Albara; and finally, upon reaching Khartum, to sail at the favourable season to 4° N. latitude, the country of the Bari." After ascertaining the source of the Nile, M. von Müller expects to be able at length to penetrate through Africa to Fernando Po and the west coast.

3. Commander Foyrer, R.N., exhibited his Model Steering-Wheel Compressor for ships.

ASIATIC.—*March 16.*—Prof. Wilson in the chair.—The secretary read a paper, by Dr. Bowring, on the best mode of representing the word for God in the Chinese language. It is known to those who have paid attention to the subject of Scriptural translations into Chinese, that much controversy has long existed as to the best word by which the idea of the Supreme Being may be communicated; the words in use by the Chinese themselves being believed to signify the material heaven, the sky in fact, rather than the Creator of the universe, while the different expressions proposed and used by European translators have been all in their turns objected to. After some observations on the practice followed in the languages of Europe to adopt foreign words, usually Greek, when communicating new ideas, whether philosophical, scientific, or theological, the Doctor proposed to cut the knot by using the character 6, the initial of the Greek word *6teos*, in future editions of religious works printed in Chinese, and to call it by the Hebrew word *Jah*, used in our Bible—readily pronounced by Chinese organs, and from its monosyllabic character, well adapted to the Chinese language. He observed that the sign represented centre and circumference, and that the circle had in all ages been associated with immortality and eternity; and as representing the sun, the planets, and the globular firmament, it was intimately blended with the sublimest notions grasped by the human intellect.

Among the books presented was the first volume of the 'Rig Veda,'—one of the sacred books of the Hindus, edited by Dr. Max Müller, under the patronage of the East India Company. This work will be completed in four volumes.

The Director exhibited a golden mask which has been intrusted to him by the Court of Directors of the East India Company. The mask was found in an ancient coffin on the banks of the Euphrates, by Capt. Lynch, one of the officers engaged in the Expedition which surveyed that river some years ago. It is formed of a thin sheet of pure gold, is of life size, and was apparently moulded from the face of the deceased occupant of the coffin in which it was found. The grave appeared to have been rifled at some former period; but the fear of pollution, and perhaps a superstitious respect for the dead body, had prevented the discovery of this curious relic, which was in close contact with it. The character of the face bears a considerable resemblance to that of the Assyrian portraits which are sculptured on the Ninevite monuments recently discovered; and the very few details we could gather respecting the accompaniments of the coffin would seem to favour the belief that the mask is really the portrait of an illustrious Assyrian, buried more than twenty-six centuries ago.

Sir G. Staunton exhibited a portrait of the daughter of the Governor of Shanghai, drawn by the governor himself for the express purpose of presenting it to the lady of our Consul in that city. The picture represents a child peeping from behind a curtain, it being contrary to Chinese etiquette among persons of rank to show the whole of the female figure, however young or draped. The portrait is well done, though Chinese like, to the exclusion of all shadow; but the curtain is so cleverly represented as to produce illusion. The gift is a pleasing and interesting evidence of the cordial understanding which subsists between the British and Chinese authorities of Shanghai.

SOCIETY OF ANTIQUARIES.—The proceedings of the members at their weekly meetings have been of considerable curiosity and importance. Besides the

accustomed display of ancient works of Art or interest, Major Rawlinson has twice favoured the Society with his presence, and has three times contributed to the amusement and information of the evening by the production of most of his Assyrian and Babylonian discoveries. First, he sent his smaller objects under the care of the President, Lord Mahon; and afterwards he personally accompanied his large sculptured fragments, cylinders, statues, urns, and vessels of various kinds, giving explanations of them. On the third occasion, he produced, and hung round the walls and covered the tables of the meeting-room with, inscriptions taken chiefly from the celebrated rock of Behistan,—all in the wedge-form Persian or Babylonian character, including the tri-lingual record which forms the key of the whole. Major Rawlinson entered minutely into the subject, and showed his great acquirements in these unknown and apparently unintelligible chronicles.—Among the papers read have been, one 'On the German Conspiracy,' and another 'On Early American Discoveries.' The last of these was illustrated by a recently discovered copy of that map in Hakluyt's first publication which was long thought to be unique, and which belonged to the Grenville Collection now in the British Museum. The chart, attached to the supposed exclusive possession of this rarity has thus been broken.

At the meeting of the 7th inst., the President in the chair,—Mr. Frederick Laxton was elected a Fellow.—Lord Lonsborough exhibited a set of twenty-four beads of vitrified paste and quartz crystal, together with a small pair of shears, found in an Anglo-Saxon tumulus on Barham Downs. The shears were of the well-known form of which several specimens may be seen in the 'Nenia Britannica' of Douglas.

Mr. Akerman read remarks by himself on the discoveries made by Sir Henry Dryden in the Marston Cemetery Company, Northampton, and on the supposed period of the settlement of the Saxons in England. Mr. Kemble, in common with other writers, doubts the story of the first coming of those people under the command of Hengist and Horsa, and supposes they obtained a settlement in this island in the days of Marcus Aurelius,—which Mr. Akerman questions. The inscriptions discovered at Cirencester a few years since, and described in the *Archæologia*, in each instance mention distinctly the nation of the deceased, which, in the opinion of the writer, constituted good evidence that they were sojourners only, and not positive settlers. All were of Teutonic origin. Mr. Akerman supposes that the first settlement of the Saxons in England in reality took place on the usurpation of Carausius, and that a portion or district of country on the eastern coast of Britain was awarded them,—whence, doubtless, originated the title of "*Count of the Saxon shire*" mentioned in the *Notitia*. The relics discovered by Sir Henry Dryden, though of decidedly Teutonic stamp, were certainly more Roman in character than those found in Kent; and might, if not Saxon, belong to a colony of Franks, the people of that country having greatly contributed to the success of the rebel Carausius.

At the meeting of the 21st inst., the President in the chair, the business commenced with the election of Mr. P. Cunningham and Dr. Guest. Mr. Bothfield presented a portrait in oil, purporting to be that of the famous antiquary Sir William Dugdale; but it was stated that there is a mistake in the ascription of this picture (which has been engraved)—and that it is the resemblance, not of Sir William Dugdale, but of his son. Nevertheless, it has the insignia of the "Garter" round the neck, and Dugdale's coat of arms at the corner of the canvas,—which might, indeed, belong to the son as well as to the father. The chief exhibition of the evening was, the two wooden figures which from the days of Henry VIII. to nearly our own time have struck the quarters at Evesham. They are in the full armour of the former period, and about two-thirds of the size of life, having been well preserved by the coats of paint which they have continually received. They were sent up by Mr. Rudge, who accompanied them by a short explanatory letter. The principal business fixed for the evening was the reading of a paper by Mr. Hallam on 'Lucius,' stated by Bede to have been the first Christian king of Britain; a position which Mr.

Hallam controverted at considerable length. The disquisition was not concluded,—being adjourned until the next meeting. We are sorry that it was deemed necessary to divide it, and hope that when it is again brought forward the Secretary may be allowed to begin at the beginning, and, by commencing earlier in the evening, conclude the whole at a sitting. Justice can only thus be done to a paper which depends so much on consecutive reasoning and a comparison of early authorities. We shall not until then enter into the subject; which is a curious one, as well as one of high historical importance.

STATISTICAL.—March 18.—The Earl of Harrowby, President, in the chair.—J. Fletcher, Esq., 'On the Police of the Metropolis, and its uses in the Repression of Juvenile Crime.' The original police of the metropolis (which, until the commencement of the last century, comprised only the "City and Liberties," with Westminster) consisted of the aldermen, deputy aldermen, common councilmen, ward clerk, ward beadle, inquestmen or leet jury, and constables of the several wards, appointed by the freemen householders therein resident, who were formerly themselves the night watchmen by rotation, of Englishmen,—for no stranger was allowed to discharge so responsible an office:—the ward, with its precincts, being no other than the highest development of the Anglo-Saxon hundred with its tithings. We find this form of police to have existed from the earliest settlement of the valley of the Thames by a northern nation, and to have continued in use, as the type and model for the police of the rest of the realm until the institution of the new police twenty years ago. There was little or no communication between one ward and another, however, as the watchmen were not authorized, except in a few particular cases, to pass the boundaries of their own ward; and this want of concert was aggravated by dissensions between the courts of aldermen and common council as to the degree of superintendence which they should respectively exercise over them, in like manner that the justices who are called on to govern are in frequent conflict with the town councils who pay the officers of our modern prisons. The few officers of central police in the City, the upper marshal, the undermarshal, and the marshalsmen, under whom was organized, at a very modern date, a subordinate force of 68 men, were in like manner the type of the Bow Street and other police attached to the several magistrates' offices established in the outlying portions of the metropolis so recently as the close of the last century. In the metropolitan parishes without the city the watch was chiefly under local acts, varying somewhat in their provisions, but regulating the same kind of establishment in each, consisting of a beadle, constables, and generally headboroughs, street-keepers and watchmen, as in the several wards of the City, but working to a result so much worse as to appear at the present day scarcely credible. "A great proportion of the petty constables in the metropolis," according to the Report of the Commons' Committee of 1818, "served by deputies, who are in many instances characters of the worst and lowest description; the fine they receive from the person who appoints them varies from 10s. to 5l.; and the consequence is, having some expense and no salary, they live by extortion; by countenancing all species of vice; by an understanding with the keepers of brothels and disorderly alehouses; by attending in courts of justice and giving there false evidence to secure conviction, when their expenses are paid; and by all the various means by which artful and designing men can entrap the weak and prey upon the unwary." To abolish such a system, Sir Robert Peel's Metropolitan Police Act of the 10th of Geo. IV. c. 44, was passed, superseding the Bow Street foot patrol, and the whole of the parochial police and watch outside the City by one force, both for day and night duty, in the sole appointment, order, and superintendence of two Commissioners, acting under the responsibility of the Secretary of State for the Home Department. The horse patrol was added in 1836, and the Thames Police, with the Westminster Constabulary, and the Police Office Agency in 1838, when the old detective force was superseded. The only metropolitan police now exempt from the authority of the Commissioners was that of the City, which it was attempted to place

under them by the bill for its reconstruction, introduced into parliament in 1839; but it was finally reconstructed so as to avoid the resistance of the corporation, who are allowed to have their own police and their own Commissioners in the heart of the metropolis: an establishment far superior in value to anything which they before possessed, but still costing nearly as much as their old system, in lieu of being managed at one-third less expense as they undertook that it should, or at one half its former cost, as was offered by the Metropolitan Commissioners of Police. The ordering of the force is entirely vested in the Commissioners, subject to the approbation of the mayor and aldermen, or any three of them, and also of the Secretary of State for the Home Department, to whom the Commissioner must make such returns of the state of crime and conduct of the police within the City as they shall require. It is much to be regretted that the neglect of this provision entails the most serious defects upon the moral statistics of the metropolis; no returns whatever of the operations of the City Police, similar to the admirable annual summaries of the Metropolitan Commissioners, having yet made their appearance. The city police consists of 542 men, and cost

in 1846 37,803l. 17s. 5d., but the establishment of marshals and marshalsmen (1,326l. 5s. 6d.) still retained, raises the total to 38,130l. 2s. 11d. This would offer an apparent saving of about 5,500l. per annum on the old system in 1843, if there were not a separate account now kept of about that sum annually raised to defray the miscellaneous ward expenses, which formerly fell upon the police rate. The total number of the police under the Metropolitan Commissioners is 5,513, and its expense in 1848 was 328,346l. 6s. 8d., of which 72,085l. 15s. 2d. was drawn from the Consolidated Fund, and the remaining 256,260l. 11s. 5d. from the parochial rates, upon a rental of 10,250,423l., yielding to a rate of 8d. in the pound the sum of 341,680l. 15s. 6d. A further experience of sixteen years has but justified the eulogium of the Commons' Committee of 1834, in their testimony to the high character of those who now direct this force, and the consequent improvement in the moral character and discipline of the men, and the efficient working of the new system by which that of associating the police constables with low and vicious characters in flash houses, until an adequate reward was offered for their apprehension, was entirely relinquished.

Persons taken into Custody by the Metropolitan Police in 1848.

Persons.	Total in the Year 1848.			Under 10 years of Age.		10 years and under 15.		15 years and under 20.		Total under 20 years of Age.		Both Sexes.
	Male.	Female.	Male & Female.	Male.	Fem.	Male.	Fem.	Male.	Fem.	Male.	Female.	
Taken into Custody....	42,933	21,547	64,480	312	72	3,604	635	6,776	3,518	12,692	4,225	16,917
Summarily disposed of, or Held to Bail	19,353	7,921	27,274	73	7	1,421	194	3,921	1,361	5,415	1,563	6,977
Tried and Convicted ..	3,326	1,038	4,364	2	..	303	26	1,033	216	1,238	244	1,482

Thus upwards of one-fourth of the number taken into custody and summarily disposed of, consists of persons under twenty years of age, and upwards of one-third of those tried and convicted are of this juvenile class, and 231 of them mere children under fifteen. From the facts it was argued that surely the possession of a police, the best in the world in the combination of discipline with moral character, and the rapid improvement of our institutions of industrial and primary instruction, dictated some more economical mode of disposing of a few hundred young professional vagrants than was at present exhibited in our enormous judicial gaol and convict establishments, all handing them forward in a fatal career of plunder upon society and destruction to themselves.

It is the redemption of this class to which the efforts of the ragged schools are directed with a real deserving of better success. Yet, though these schools make a direct movement at this class, its very vagrancy eludes their influence. They will raise up the widow's children and those of the poor, "beaten down with necessity" to the lowest depths of physical privation and moral depression, but will not reclaim the "outer barbarians" perpetually hanging and preying on the lower frontiers of civilized society, to the injury of the honestly poor quite as much as to the annoyance of the luxuriously rich. This obviously is a subject of police, but not of police only; and it becomes a question, which the ragged school approaches only on one side, whether it would not be more economical, and infinitely more beneficial to society at large, to take all the children from upwards of twelve years of age found repeatedly begging or stealing, give them a brief training in some "house of occupation" on the plan of the Philanthropic Society, and then deport them to some of the colonies; thus simply assuming the duty of parentage where natural parents showed their incompetency to their discharge. If this privation of their children prove not to be punishment enough for them, while it is the salvation of the young people themselves, it will be time enough then to impose some fine on them, in part defrayal of their children's maintenance, or imprisonment on neglect of its payment, especially if there should be any symptom of the plan encouraging vagabondage for the express purpose of getting rid of the children, which is not very likely, because at this age they are ceasing to be burthensome, and beginning to be useful for honest as well as for dishonest purposes. The City of London colonized Ulster with success by similar means two centuries and a half ago under the same pressure; and its recurrence finds

us just as able to carry out the like purpose with respect to other lands, which are now, in effect, no more distant than the north of Ireland was at that period. In any case neither ragged schools nor courts of justice alone and severally can grapple with the rising flood of this disorder, but jointly they may accomplish a great and saving work, with sufficient moral security against mischief to the general economy of society, and in a manner consistent with the humanity of the age.

Lieut.-Col. Sykes read a paper 'On the Amount of Money expended in India on Public Works from 1835-6 to 1845-6.'

HORTICULTURAL.—March 19.—W. W. Salmon, Esq., in the chair.—C. S. P. Hunter, J. Spode, W. S. Orr, F. Crockford, J. Whatney, D. B. Chapman, M. Maw, Esqs., the Rev. J. L. Petit, and M. Vilmorin, of Paris, were elected Fellows.—Mrs. Lawrence exhibited a specimen of the long-tailed ladies' slipper (*Cypripedium caudatum*), an extraordinary looking species, which has just flowered at Ealing Park, for the first time in England. As far as colour is concerned, the flowers have little to recommend them, being, as near as possible, greenish yellow; their peculiarity consists in the petals being extended into two long brown narrow tails, which hang down from either side of each blossom, and keep on growing and growing as the flower gets older, till it is difficult at present to say what length they may eventually reach. Those in the specimen exhibited were nearly 18 inches long, and when the flowers are elevated, as they should be, some 2 or 3 feet above the foliage, these tails must give them a most remarkable appearance. Dr. Lindley stated that the existence of tails was not uncommon among Orchids; and that an unimported species of *Uropedium Lindenii* inhabiting the Cordillera, near the Lake of Maracaybo, possessed these appendages even in a more remarkable degree than this *Cypripedium caudatum*. The latter comes from Peru, and may now be met with in one or two collections in this country. A large silver medal was awarded. The halberd-lipped odontoglossum (*O. hastulabium*), another new Orchid, or at least comparatively new, was exhibited by Mr. Ivson, gr. to the Duchess-Dowager of Northumberland, at Sion. Like the ladies' slipper just mentioned, it is not distinguished by brilliancy of colour; but it is, nevertheless, a pretty species. It had a fine spike of flowers on it, whose sepals and petals were pale green, transversely marked with brown dots or lines; the lip was large, pure white, and pale red at the base. It comes from New

Grenada. A Certificate of Merit was awarded.—Messrs. Henderson, of Pine Apple Place, produced a most beautifully grown and flowered *Acacia diffusa*, for which a Certificate of Merit was awarded; and along with it small plants of *Boronia triphylla*, *Epacris lycaethiflora* candidissima, and the red variety of *Eriostemon cuspidatum*.—Mr. Henderson, of St. John's Wood, sent *Gesnera macrantha purpurea*, a brilliant scarlet variety, with a dwarf habit; a winter blooming heath, in the way of Linneæides, called Burnettii; *Siphocampylus lanceolatus*, and an example of *Conoclinium ianthinum*, a new composite, in its present state not so handsome as the blue *Ageratum* (*A. caelestinum*).—Mr. Fry, gr. to Miss Dent, Manor House, Lee, Kent, exhibited a self-acting contrivance for fumigating glass-houses. It was made of sheet iron, cylindrical, and had a grate at the bottom lifted up on feet sufficiently high to allow a current of air to pass through the fuel on which the fumigating material is placed. It was stated that its chief advantage was that it would burn readily the very cheapest and coarsest tobacco that could be obtained.—The garden of the Society furnished a beautifully-bloomed specimen of the orange-flowered epidendrum (*E. aurantiacum*), a species which few can flower at all; two *Dendrobes*, *Stanhopea grandiflora*, *Lycaste macrophylla*, two *Epacris*, three *Acacias*, *Eriostemon scabrum*, four nicely-flowered *Cinerarias*, the Shanghai *Azalea obtusa*, *Henfreyia scandens*, *Porsythia veridissima*, and *Hovea chorozanifolia*. The latter formed a nice little green-house shrub, covered with brilliant purplish-blue flowers; but like all *Hoveas*, it is somewhat difficult to manage. Though the *Porsythia* is quite hardy, it was mentioned that the blossoms required some protection in early spring, otherwise the cold and stormy weather of that season renders them ineffective.

INSTITUTION OF CIVIL ENGINEERS.—March 26.—W. Cubitt, Esq., President, in the chair. The first paper read was a 'Description of the Chapple Viaduct, upon the Colchester and Stour Valley Extension of the Eastern Counties Railway,' by Mr. P. Bruff.

SYRO-EGYPTIAN.—March 12.—Dr. J. Lee in the chair.—After a brief notice of the loss which the Society had sustained in the death of the Rev. T. S. Grimshaw, the chairman welcomed Major Rawlinson on his return to this country.

Various collections of cylinders were exhibited, among which were Major Rawlinson's. The Major gave it as his opinion that they were signets worn and used in ancient times,—just as the Arabs now wear them on their fingers or carry them in their pockets. They always contain, he added, three lines: one the name of the individual, to which that of a deity is prefixed—the next the name of the father—and the third line an invocation.

Major Rawlinson answered a variety of questions put to him by Messrs. Sharpe, Bonomi, Nash, Landseer, and other members, on the progress of discovery in Cuneitic literature, &c.

Mr. W. F. Ainsworth contested the identification of Nimrod with Calah, on the grounds that the characters of most frequent recurrence in the ruins of Nimrod have been read "I, the king of Athur"—the name always given by the Arab writers to Nimrod; that Calah was in Calachene, according to most authorities, a mountain province; that Major Rawlinson had himself formerly placed Calah and Resen in the mountains; that Nimrod was situated in the province of Adiabene—which there were authorities to show took its name from the Ziab or Zab; that Haditha of the Arabs (which Major Rawlinson identifies with Hadith, the Chaldee name of Calah) was, like Senn, on the right bank of the Tigris, Nimrod being on the left; and that if Major Rawlinson's identification was accepted, it would bring Nineveh, Calah, Resen, Sargon, and other cities all within the limits of what Dr. Layard considered to be Nineveh Proper.—Major Rawlinson stated, in reply, that the characters in question referred to the name of the country (Assyria), and not to the town. That the name of Calah, although not yet published, had been deciphered on the Nimrod inscriptions,—and that Haditha was at, and not opposite to, the mouth of the Great Zab. The learned Major also quoted Strabo to show that Calachene was not a mountain

province. He considered Adiabene to have been between the two Zabs; and he sought for Resen in one of the great mounds of ruin which rise up out of the plain of Assyria, between Nineveh and Nimrod.

A second portion of a Memoir on the Samaritans, by Dr. L. L. Loewe, was read by the Secretary.

SCIENTIFIC GOSSIP.—A correspondent, noticing our report of Mr. Grove's lecture at the Royal Institution, and particularly his remarks on the peculiar effects of chloroform and other vapours and gases on the system,—states that in several cases much benefit has been derived by asthmatic patients from the simple practice of burning in their bedrooms previously to their retiring to rest a piece of paper about four inches square soaked in a solution of saltpetre,—that is, ordinary touch-paper. The suggestion is so simple, and the benefits stated to be derived from it are so great, that we give our readers the advantage of the communication.

The attention of the Continental engineers is again called to the pneumato-spheroidal engine of M. Testud de Beauregard. It will be remembered that this engine is constructed on the principle which has been so ably investigated by M. Boutigny, of employing water in the spheroidal state: this condition being induced by allowing it to drop into heated metal tubes. Although the water never acquires the boiling temperature, the vapour escaping from it has the high temperature of the metal with which it was in contact, and is therefore in the highest state of tension. An engine of this construction has been at work for some months in the atelier, 162, Faubourg Saint-Denis, and it is said to act exceedingly well, and to be very economical.

M. Plateau, who lost the use of his eyes by pursuing his inquiries into the persistence of objects upon the retina, has been retained by the Government in the appointments which he previously enjoyed as Professor in the University of Ghent. Employing the eyes of his friends, this admirable experimentalist still labours with his hands; and he has communicated to the Academy of Sciences at Paris an interesting memoir on the forms taken by bodies when relieved from the influence of gravitation. The pursuit of knowledge under difficulties has rarely been more beautifully exemplified than in the remarkable case of M. Plateau.

MEETINGS FOR THE ENSUING WEEK.

Mon.	Pathological, 8.
	Entomological, 8.
	Chemical, 8.
Tues.	Civil Engineers, 8.—Description of a Lift Bridge on the Thames Junction Branch of the London and Brighton Railway, by Mr. R. J. Hood.
	Linnean, 8.
	Horticultural, 8.
Wed.	Society of Arts, 8.—Election of Officers.
Thurs.	Zoological, 9.
Fri.	Archæological Institute, 4.
Sat.	Asiatic, 5.

FINE ARTS

SOCIETY OF BRITISH ARTISTS.

THAT there have been worse Exhibitions than this Twenty-seventh offered to the public by the Society of British Artists may be true. Bad taste may have been more rampant and feelbleness more forcibly feeble in former years,—bad drawing may have been outspread in larger quantities,—and "terrible hands" in design may have shown themselves up in greater numbers on former occasions than now. But, make the best that we may, or can, of these mercies,—they are only negative. Here is still mediocrity enough to weigh down hope; an affluence of respectable furniture art,—with few, very few, indications of that spirit which, being poetical, produces on canvas something different from, and superior to, saleable manufacture. Further, within these discouragingly humble limits the number of new aspirants and exhibitors seems to us more than usually small.

If we are to begin with the works that most arrest the eye, our first paragraph must be devoted to that perversely strange and eccentric painter Mr. Anthony, whose cup "of fine frenzy" seems on this occasion brimming over. Much further he cannot push his mannerisms—much more fiercely he cannot exaggerate certain favourite colours—much more meretriciously he cannot fix the key-note of his pictures—much more heavily he cannot load his canvas, which is as often *trowelled* as painted—much more audaciously he cannot exercise the *bravura* of execution

—much more carelessly he cannot select and order his compositions, having chosen forms, combinations and aspects of Nature apparently only for their oddity—than he has done in some of the specimens which he here exhibits. On Mr. Anthony's *afrodisiac* looseness and exaggeration, and resolution to persist on the faith of his admirers empirically rather than respectfully, we must dwell all the more unsparingly, because mixed up with all this singularity and extravagance there is a touch of that real genius which is apt to end in blinding those seduced to even fragrances of manner as importunate as those. What a mixture of truth and trickery, for instance, is his *Windings of the Wye* (No. 144)!—a panoramic landscape, in which some of the most difficult and intractable peculiarities of such a scene are grappled with as unflinchingly as though a Canaletto's *camer lucida* had been brought to bear on them, while the whole light and air are as theatrical as if a summer afternoon were the last scene of a *bullet* the glory of which is mainly indebted to the chemical contents of Rosamond's "purple jar."—Nothing, again, can be truer than details in the *Foot Bridge* (171)—in *Pastoral Repose* (252)—in a *Solitary Pool* (353); this last, we should imagine, painted in the open air. Then the two churchyard pictures (331 and 435) claim notice: the latter in particular, for the handwork in the ivy-bound building, which is admirable as regards effect. Yet none among them is guiltless of some outrage to the modesty of Nature, which drives us home from her cool recesses and holy places to ponder not the poet's rhyme, but the ingenuity of the raree-showman's box. Wondrously literal, on the other hand, is Mr. Anthony's *Ruins of Chapeau Castle* (413). Here it has pleased the artist to select one of those days peculiar to our climate, when "the heavens rain mud," and all is gloomy, dark, and cheerless. The result is, a picture which should be inestimable in India, or any other such glaring place; but he must have nerves of adamant, the temper of an angel, and the spirits of a Walpole, who dares hang it up on an English wall for English hearts to shiver at! As an evidence of versatility, we must lastly mention Mr. Anthony's *Flemish Peasant knitting* (459),—as brilliant and forcible an example of colour from a diametrically opposite palette as if Mass himself had painted it. But here, also, both lights and shadows are preposterously loaded.

Mr. Hurlstone exhibits as largely as usual this year,—as usual interspersing his portraits with imaginative compositions, such as *Lady Macbeth* (265) and *Constance* (527) from 'King John.' Of the former there is little to be said. The name suggests a peculiar chromatic treatment, which will be found in all its perfection in the present Exhibition. Of such originality in attitude, of such a noble and faithful simplicity in pose and costume as in Sir Joshua's hands could make the most conventional of all conventional modes artistic and poetical, we have not a trace,—but in their place, skill, artifice, manner, the called-up look, the arranged drapery, the managed attitude. And this admitted regretfully (for Mr. Hurlstone is a painter to be regretted over,—as numerous are his requisites for high success), it will surprise no one to hear that "the wife of the Thane of Fife" is merely a wild-looking lady in flowing white drapery, wearing a coronet to suggest her royal ambition and her queenly courage in crime. *Constance* is even less Shakespearian,—less strongly conceived and more conventionally executed.

And here,—unless we were seriously to reckon with Mr. Salter for his *Bacchanalian Dance* (87), or rather with the easy hangers who allowed to so amazing a gambol a prominent place in their "best room,"—we have done with works from their subjects aspiring to a high place as high Art,—and must descend to the Watteau-world of Decameron revels, or to the nearer domain of peasant groups and conversation pieces. That the latter sometimes have a moral and a poetry which elevate them, Mr. Prentiss this year proves in his one contribution,—a picture which we prefer to most coming from his easel. This is, *The Folly of Extravagance* (23), "showing" the departure of a ruined spendthrift and his young wife from the old family mansion. Some incidents in this sad lesson are almost Hogarthian. The stains on the disfigured wall marking the places of the family pictures, now piled together in a corner and chalked with the uphol-

ster's numbers,—the kitten playing with the dice-box and with a straw or two brought in by the feet of rude guests,—the rooks in the park without, cawing over the fallen timber,—all happily and naturally play their parts in this pitiful last scene. The pair thrust out of their paradise, with the two dojected retainers who follow them closely, are in mournful concord with this picture of devastation. The work seems painted less finally, with less of japan surface and of inky shadow, than former productions by Mr. Prentiss.

Another "well-accustomed" exhibitor at the Society of British Artists, Mr. Woolmer, is this year less prominent than usual; not less poetical,—but more so because in one instance somewhat more practical and real. The hackneyed conventionalisms of a made-up fairy-land are by familiarity rendered more essentially prosaic than the humblest truths of the world of factory garrets and blind alleys. For instance, what Exhibition-goer—given the title, given the name of the artist—would be unable to compose for himself Mr. Woolmer's *Evening Bath, from the Italian* (104), with its steps, and cypresses, and distant palazzo, and gleam of the broad yellow moon rising, and in the front nymphs disrobing with such pictorial decorum that Prudery's self may dwell on their preparations without fear or frown?—Much more to our liking is *Il Reposo* (232), though the name would not tell us that we are looking at "the Flight into Egypt." The spiritual purity, the meek, maternal reverence of the Madonna, are not here aimed at,—there is no unconscious divinity in the *demiurge*; and thus, as regards expression, name and nature are not agreed in this picture. But the composition is easy and, so far as we are aware, un-borrowed. The attitudes of the girl-mother and the beautiful Child are graceful. In his flesh tints Mr. Woolmer is pearly and pure, without those peculiar clayey shadows which he sometimes affects, it may be supposed from an erroneous notion of balancing his favourite crimson and lilac primrose hues.—His *Milton and His Daughters* (460) is merely feebly pretty; and what has prettiness to do with the severe and sublime poet of "Samson Agonistes" and "Paradise Lost"?

We do not recollect to have before met with the peasant and shepherd groups of Mr. J. J. Hill, who, where we agreeably into the Great Room with his *Rustic Courtship* (3),—and whose *Young Shepherd* (100), *Crossing the Stream* (246), *Shepherd Boy* (269), and one or two other specimens are noted in our catalogue as newer, fresher, and larger in manner than has been of late the taste of the day. There is something of the poetry of the Pastoral in these, without the *Della-cruscanism* thereof;—in their handling there is an ease without slovenliness which approaches "the golden mean." It may be as well to warn Mr. Hill against hint of tone where clearness of air has been meant, and to counsel him to heed his draughtsmanship,—his hand being not clear of a propensity to *sprawl* in search of rustic simplicity and freedom.—Almost precisely the opposite may be said of Mr. Herring, who is in great force and finish this year. His *Stirrup Cup* (184) is a close imitation of the manner of our redoubtable animal painter, Mr. E. Landseer, being not, glossy, pedantically accurate as to stuffs and surfaces; but it has not the lucid brilliancy of his original. A more successful though a less romantic composition is his *Poulterer and Dealer in Game* (75), where so still is the life and so very commonplace are the *dramatis personæ* that the picture can aspire to little merit beyond such as finish and opposition of colour confer. In these respects Mr. Herring demands high praise. He has turned the prosaic costume of scarlet shawl and blue gown in the buying and selling females to clever account among the treasure of furs and feathers accumulated round about them; and so far, his picture may vie with the best work in which the modern Flemings strain every nerve to reproduce the admirable mechanism of their *Mieris's* and *Metz's*. But Mr. Herring's colouring, though rich, is more earthy and less transparently solid than the colouring of his contemporaries "beside the Scheeldt" where this poultry shop has recalled to us.—Mr. Zeiter repeats his known tricks of hand, and his known assortment of Hungarian peasants, pilgrims, *gipsies*, soldiers, &c., with too brave a disregard of

his past reputation and future progress.—There are one or two comicalities by Messrs. Pidding and Clater, which we must be excused from particularizing—productions the appearance of which year after year becomes somewhat dreary, not to say discouraging.

Unless we are mistaken, Mr. C. Baxter began his career as an exhibitor in Suffolk Street. This year, as not seldom has happened on former occasions, he carries off the palm in portraiture. His portrait of *George Clint, Esq.* (12) is a vigorous, manly picture; the character marked, without extenuation or pretence,—the workmanship clear, careful, and forcible. In his portrait of *Isabella Stewart* (236) we have, as was permissible, more of the coquetties of colour, without, however, any sacrifice of power or any reprehensible mannerism. This is a brilliant, pleasing picture.

We must reserve a paragraph on the landscapes in this Exhibition for another week.

ROYAL ACADEMY.

Lecture on the Works of the late W. Etty, Esq. R.A., by Professor Leslie.

FROM the pictures which I have been enabled, by the kindness of their possessors, to place before you this evening, it may be expected that the remarks I have to offer to you will apply principally to Colour. And lest it should be thought that throughout my addresses to you I have dwelt too exclusively on this attribute of Art, I would merely remind you that the Lectures of our Professors of Sculpture and of Anatomy comprise all that can be said on Form,—and in the Lectures on Architecture many of the great principles of Composition are illustrated.

The students, therefore, come to the lectures on Painting well instructed on these subjects; and though I do not omit to add some observations of my own to the very valuable ones they have heard from my colleagues, yet it remains peculiarly my duty to speak of Colour and of Chiar-oscuro (qualities inseparably united).

The Lectures given in this room are, I apprehend, to be considered as *one series*; and in that light, though I were even to occupy more of your time in the consideration of Colour than I have done, the balance of the subjects on which it is the duty of the Professors to speak would not be disturbed.

I confess, too, I see some cause to dread the loss to the English school of the pre-eminence it has, from the time of Hogarth and of Reynolds, maintained in qualities which have always been esteemed by the greatest painters as of the very highest importance; and the neglect of which can be but very inadequately atoned for by any of the other accomplishments of our art. The market value of Art shows the common feeling of the world on this point. For we find, generally, by the prices given for pictures, that the charms of Colour and of Chiar-oscuro are more readily admitted in excuse for deficiencies in other matters, than other excellencies are allowed to excuse the want of these. And the world is right in this; for we may as well assume that it is not necessary for music to charm the ear as that painting may neglect to charm the eye; and though styles, crude in colour, are sometimes praised for their *grand severity*, yet such severity is often the result merely of the want of a sense of harmony, or of the power of producing it.

On the last anniversary of the Academy, the students heard from the lips of the Keeper a just eulogy on a great painter whom we have recently lost. They were exhorted to imitate the unwearied perseverance and unconquerable steadiness of purpose which so much contributed to the success of William Etty, rather than to attempt to copy that facility of hand which he only attained after years of patient labour; and if I can say anything to aid the impression of the value of such excellent advice, I shall be glad to do so.

You are all familiar with the later works of Etty, and many of you have witnessed his habits of study, in our Life school, pursued too long and too unremittingly for his health. I remember him a still more indefatigable student at "dear Somerset House," as he called it, before his name was known to the public, and when he was looked on by his companions as a worthy plodding person, but with no chance of ever becoming a good painter; and I have

no other recollection of the first pictures he exhibited than as black and colourless attempts at ideal subjects.

Yet there may have been, in these early works, a feeling of chiar-oscuro which I was then unable to estimate; and, indeed, I have no doubt but that he knew a great deal more of the art than I did, or others who, like myself, could see no promise in his first attempts.

One morning, however, nearly thirty years ago, he "awoke famous." It was the morning after the opening of the Academy Exhibition of 1821, in which his splendid composition of "Cleopatra on the Cydnus" had, the day before, unveiled his genius to the public. In the previous year he had gained the admiration of the painters by his beautiful picture of "The Coral Finders," after having exhibited two or three pictures, annually, for nine years to no purpose. How often he had sent pictures to the Exhibitions before any of them were received, I know not. I will read to you his own account of what he went through before he could obtain for his early works even the worst places.—

"I got one, two, three, perhaps half a dozen, pictures ready; ordered smart gilt frames, and boldly sent them properly marked, and with a list of prices. . . . In due time I went to inquire their fate; Samuel Strowger, the Royal Academy porter and only male model, brought forth the book of fate. 'Four out, and two doubtful!' Here was a blow! Well, still there is hope! two, no doubt, will get in. No, *all* were returned; both at the Royal Academy and the British Gallery year after year! Can this be—am I awake! where are all my dreams of success—the flattering tale of hope—where? Driven almost to madness, the sun shone no sunshine to me; darkness visible enveloped me, and Despair almost marked me for her own."—On comparing dates, it appears that Etty must have been thirty-four years of age when the "Cleopatra" made him known to the world; and he had been devoted to the art, in mind at least, from childhood.

I need not speak of his after-progress. You have all seen the glorious display of his works in the Adelphi, which he was himself spared to witness,—and which, as far as I have been able to learn, has raised him (high as he stood in the general estimation) still higher. For my own part, with the exception of the walls of the British Gallery, when the works of Reynolds, alone, were displayed there in 1813, I have not seen walls covered with colour so equal in splendour, in truth, and in refinement as were the four walls of the Great Room in the Adelphi last summer.

But it would be doing great injustice to Etty to confine our admiration to his colour. Many other high qualities are to be found in his works; not, however, without an intermixture of alloy. I could, indeed, imagine a cold-blooded critic looking round that room, and quoting the words addressed by Mitchell to Thomson,—

*Beauties and faults so thick lie scattered here,
Those I could praise, if these were not so near.*

And such a one would well deserve the indignant reply of the poet:—

*Why all not faults? Injurious critic, why
Appears one beauty to thy blasting eye?*

In preference to such a judge, I should quote the writer who has remarked that—"we can scarcely encounter the slightest performance of Etty's hand, on which is not plainly stamped the broad character great, in deed or manner." Even the little pictures of still life, of fruit and of flowers, with which he occasionally amused himself, are proofs of this,—dashed off, as they are, with a zest so far above the painful trifling of such painters as Van Husem.

It has been truly said, by the critic I have quoted, the writer of an article in the *Eclectic Review*, of September last, that "Etty must rank, hereafter, among the greatest true colourists the world has yet seen,—often rivaling Rubens and the great Venetians on their own ground, and having, moreover, developed power peculiar to himself." And is it not a proud thing for English Art to be able to say of a son of England, so lately among us, *this*, which cannot be said of any painter out of England, since the death of Watteau?

There is a great deal of talk about the want of encouragement of High Art in this country, and the want of aptitude in the people and the painters of

England to appreciate it; and on this theme the changes have been rung for nearly a century. In the mean time, this is the only country that, for a century or more, has produced Art of the highest excellence. If, by High Art, is meant Art of which the subjects are historic or poetic, men have been able, even in England, to devote their lives to it,—as West, who pursued it,—and on a large scale,—with fame and profit; and Barry, whose Art, though profitless, attracted, in his own time quite as much attention as it deserved. The works of Stothard, though, for the most part, on a very small scale, are of the very highest order:—and of Hogarth, of Wilson, of Reynolds, and of Gainsborough, I will only say that they each pursued the bent of their genius, with unequal worldly success, but eventual fame; and Etty has added another name to this so honourable list, and he has also added one more proof to the many the world has seen, that whatever a man of superior mind undertakes, with an interest that never loses sight of its object, and a perseverance that turns all circumstances in the slightest degree favourable to it to account, he will accomplish—if it be within the reach of human powers. And, what may seem strange, Etty not only painted, from the beginning to the end of his career, a class of subjects that are supposed to be alien to the English taste, but he died wealthy.

The truth is, that a great part of the complaints against our Government and our patrons for the neglect of High Art originates with a class of painters who fancy they are forced to work in what they consider the inferior departments of the profession for the want of taste in those who should employ them in better things. We are all too prone to throw the blame of our own failures on others. So did not William Etty. During the many years in which he was toiling in obscurity, and, at times, almost driven to despair, his want of success only made him look within himself for the cause. He found it;—and by his own unwearied exertions made his way to fame. It was his modesty, therefore, that at last brought him into the sunshine of public favour; and I believe many men, with natural powers equal to his, have been for ever kept in the shade by their vanity, which, though it may sometimes promote industry, more often encourages indolence, or at any rate hinders the right direction of industry.

In the writings of Sir Joshua Reynolds there is no point more insisted on than the necessity of labour to the attainment of excellence in Art. He attributed his own success to unremitting industry stimulated by ambition. Though he discourages all reliance on genius and taste, alone, and even goes so far as to intimate that industry will supply the place of what are generally considered the gifts of nature, yet when he says that "nothing is denied to well-directed industry, nothing is to be obtained without it," he implies unquestionably the existence of the power, certainly not common, which the world has agreed to call Genius;—for it is only in the degree in which industry is influenced by such a power that it can be truly directed towards success. The expression "well-directed industry" is indeed the most comprehensive definition of genius. We often see great industry thrown away for want of judgment; and excellent natural abilities rendered useless, or worse than useless, for want of industry: so that, as we know industry alone is not genius, we may fairly say also, that the greatest natural powers do not constitute genius without industry.

To look away for a moment from our own pursuits, how many things have been accomplished that seem almost prodigies by the untiring activity and singleness of purpose of superior minds! Such minds, for instance, as Columbus possessed. It is by such energy, well directed to its object, that the poorest men often acquire wealth, and honestly; and it is by such energy, well directed also, that the most obscure will assuredly acquire fame, if they deserve it. It may come late, or it may not come in its full measure while they live; but it will come, and he whose mind is of a high order will always prefer a well-founded reputation after death to present popularity, attained through the want of judgment of his contemporaries.

The great painter, so many of whose pictures and studies I had the pleasure of showing to you when we last met in this room, John Constable, was

scarcely recognized as an artist during his life; but he is now better understood, and will, I am persuaded, in time, take his proper place among the greatest of landscape painters, while Etty had the better fortune to be truly estimated while he lived.

Though, as I have said, it would be very unjust to Etty to consider him great only as a colourist, yet certainly this is the one thing in which he is always excellent, and with an equality very uncommon. The writer, from whom I have quoted one or two passages, goes on to say—"The variety of his colour is very eminent and rare in its fluctuating adaptation to the sentiment of the individual work, and to the character of the natural effect. Between such colour as that of any of the 'Judiths' and that of the 'Fleur de Lis,' there is little in common beyond their exceeding glory and beauty. Yet it would be difficult to say which is in its separate kind the more perfect. So of others; the most opposed characters of splendour or harmony of colour being continually developed. And all this is attained with the entire absence of glare."

The works of very few painters, collected, would present an appearance so equal in colour. Nothing is more generally striking in such exhibitions than the very different styles of the different periods of practice. But in Etty, after his powers were fully developed, we scarcely observe any change; certainly no change of principle, for from the first he was right. The varieties in the effects of his pictures are caused only by the varieties in his subjects. But whether his colour be dark or light, solemn or gay, the principles of its harmony are the same.

The walls of the Great Room in the Adelphi amply proved the truth of Hogarth's reasoning on the supposed improvement of the tone of pictures by time. When in a former address to you I alluded to this, I stated my belief that no finely coloured picture was ever seen to such advantage as when it came fresh from the hand of the painter. Time has not operated very long on any of the works of Etty; but, if there be any perceptible difference arising from the effects of time in them, the advantage belongs to the very last of his productions, among which may be mentioned the 'Fleur de Lis.'

Slight and generalized as are his backgrounds, yet he is invariably happy in expressing the most charming characteristics of landscape; and it is no wonder that he should be so fond of painting bathers when he could with such ease provide for their scenes so inviting and weather so genial as his pencil delighted in creating. The two subjects of this class which I am enabled to show you are, you will observe, very different in effect. The one light, but with nothing of that rapid whiteness that inferior colourists mistake for light;—the other exceedingly deep and rich in effect. Yet to both the glow of summer noonday is given in perfection. These pictures, productions of Etty's later practice, are remarkable for their perfect finish at a distance, and the slightness and the boldness of their execution discoverable on a near approach. They are, indeed, masterly works,— "masterly without rudeness;" and I know of no landscape backgrounds, excepting by Velasquez, in which so much is expressed and so happily by the fewest possible touches of the pencil.

I need but recall to your minds his moonlit seas, his deep blue skies, and that expanse of rippling

* Though fine pictures have often been injured by the unskillfulness of ignorant picture-cleaners, yet they have, I believe, more often been restored, as nearly as possible, to the condition in which they came from the hands of their authors. The clamour raised about the last cleaning of some of the pictures in the National Gallery, and which from time to time is revived in the newspapers, has unfortunately, for the present, suspended the restoration of others. The dirt that was removed from the 'Pease and War' of Rubens came away, I have been told, chiefly by the use of water;—and it is known that the fine Paul Veronese, 'The Consecration of St. Nicholas,' after it was brought to England was glazed with liquorice or tobacco water, and afterwards varnished, in order to give it what was in those days considered tone by some of the leading amateur authorities in Art. Unfortunately, in the present state of the public mind, misled as it is by misrepresentation on this point, if by careful cleaning the cloud over the surface of this fine picture should be removed, and it should be restored, as some day it may be hoped it will be, to its original freshness and silver purity, an outcry will immediately be raised that it is "faded." But it is one of the inconveniences inevitably associated with a collection belonging to the public, that the most careful proceedings of its guardians are liable to the misrepresentations of ignorance, of which the most satisfactory exposures cannot prevent the iteration.

water which separates the gilded boat from the frame of his picture in the Vernon Gallery; things soon enumerated, but of the rarest occurrence in Art with such beauty and truth as he gave to them—I need but mention these, and I am sure you will feel as I do that his relish for all that is most charming in inanimate nature was of the utmost refinement.

There is one expression which pervades the whole of his Art, excepting in a few instances in which the subjects preclude it, an expression of great value, namely, that of *happiness*—a charm that he studied not to give. Perhaps he might be unconscious of it, for it came naturally from his own constitutionally serene mind upon his canvases.

We feel, indeed, that Etty's Art is the emanation of such a mind as alone could have given utterance to what he says towards the end of his own brief account of himself. I should mention to those who may not have seen this account that, before he began to study the art, he served a seven years' apprenticeship in a printing office, having been bound at the "tender age of eleven and a half!" Alluding to this he says, "My life has been, since I was free from bondage and pursuing the retreating phantom of Fame, like the boy running after the rainbow,—my life has been, I say (with the exception of some dark thunder-clouds of sorrow, disappointment, and deprivation) *one long summer day*; spent in exertions to excel, struggles with difficulty, sometimes Herculean exertions, both of mind and body; mixed with poetic day-dreams and reveries by imaginary enchanted streams. I have passed sweetly and pleasantly along,—now chewing the cud of sweet and bitter fancy, and regretting my inability to do greater and better things; but God is good, and I desire in all my thoughts to give Him glory in the highest, that He has blessed me and mine with a fair reputation and the solid comforts of life in a degree beyond my deserts; and I now retire from the arena with the best feelings of peace and goodwill to my brethren of the art for their uniform kindness, consideration and support in my long professional career."

To return to the subject of expression,—and as connected with his last most important work, the series of pictures from the history of Joan of Arc, it may be best to listen again to his own words. In a note written to one of the purchasers of those pictures, Mr. Colls, he thus speaks of the series, and also of his other large works.—

"My three pictures of 'Joan of Arc,' now in the Royal Academy Exhibition, have cost me many an anxious thought for considerably upwards of seven years (indeed it is seven years or more since the canvases were stretched). Judith was first conceived in the York Minster, when the solemn tones of the organ were rolling through the aisles. 'Joan of Arc' was first thought of in Westminster Abbey,—in Henry the Seventh's Chapel, under the chivalric banners that hang there; hearing the Anthem sung, and looking towards the grand portal, I seemed to see her in imagination riding into the gates of Orleans, and carrying the siege thereof. I subsequently, however, changed that subject for the present one, as better. I thought that as she was the Judith of modern times, her story, like my first, ought, like the epic, to have a beginning, a middle, and an end; and, like all my large pictures, point a great moral lesson to the mind, viz., my 'Combat,' the first, was the beauty of Mercy;—'Judith,' of Patriotism;—'Benaiah,' David's chief captain, Valour;—the 'Syrens and Ulysses,' the resistance of sensual appetites;—'Joan of Arc,' the Saint, the Patriot, and the Martyr— that heroic self-devotion to her country and her prince which has stamped her fame. Long choosing and beginning late,—hesitating among a variety of points of her story, years passed ere I could fix my choice. I visited Rouen, and sketched the old houses which were there, I dare say, at the time. I visited Paris and saw all the pictures relating to her that had been done in modern times. I made a pilgrimage to Orleans, also, in search of further information. An enthusiastic admirer myself of her character, I was desirous of sparing no pains to endeavour to do justice to her cause, and complete the series of nine colossal pictures, I had set my mind to complete, if God would so far sustain me! He has done so, and I am deeply grateful! At times the severity of

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the winter, my struggles for very breath, and severe cough made me waver; but I pressed on, and God has given me the desire of my heart. In the first, I suppose her to have found the sword she had seen in her dreams, and invoking the inspiration from Heaven which sustained her through her arduous course. In the second, having supposed her to have been imbued with that inspiration, she accomplishes more by it than the vulgar expression of those human passions which actuate more ordinary characters;—this has given rise to an idea in some minds that she is not sufficiently excited—the effect, however, was intentional on my part; it would have been easy to knit the brows and dilate the nostril; but I conceived she was in possession of a superior power, the serene possession of which I endeavoured to express. In the last, the tale, a sad one, is pretty plainly told. She had called for a crucifix, a soldier tied two pieces of wood together in the form, and gave it to her; she clasped it to her bosom as the emblem of her redemption; in the meanwhile, Father Avenel, a monk, having procured one, made his way through the crowd, and endangered his own safety several times to administer consolation to her, till she, perceiving his danger, begged of him at last to consult his own safety, and leave her to her fate! As the smoke and flames cleared away, she was seen clasping the crucifix, and her voice was heard calling on the name of Jesus! Tradition says a white dove was seen flying towards Heaven."

I can call to mind no picture I have ever seen of a subject similar to the death of Joan of Arc, approaching to it in pathos, and so entirely free from the morbid taste with which such scenes are often treated.—In looking at it I can think only of the heroine and her fate, so disgraceful to two great nations. The mind is not drawn from this by any studied elegance in her attitude or in the dark drapery that invests her. We seem to see herself, not a picture, as she stands appealing to Heaven with a faith which does not yet conquer her terrors of a fearful death. The careful manner in which the quaint old houses in the background are painted gives a dreadful reality to the scene; and instead of the usual commonplace accompaniment to such subjects, of a lurid sky, Etty has shown the heavens clear as the soul which is about to wing its way from a cruel world; and, like a true poet, he has availed himself of the reported incident of the dove rising in more brightness. Though this picture and the others from the same story are inferior in completion to the magnificent series from the history of Judith, yet they place the painter higher, to my thinking, as a master of sentiment, perhaps because the subjects are of more interest.

I have heard it objected to Etty that he had no imagination; but I think those who do not perceive that all the works of such a painter are imaginative, may, at least, discover imagination in these pictures as well as in the painter's own account (so earnest and, in part, so pathetic) of their conception. Many other instances might be adduced from among the works of Etty where the expression is carried as far as possible. Nothing can be finer than his repentant prodigal. And in (I think) his second 'Judgment of Paris,' the shepherd prince regards the victorious goddess with a look of such profound reverence, mixed with admiration, as we may suppose due only from a human to an immortal being. This places the picture, in sentiment, far above the treatment of the same subject by Rubens.

And now having expressed, however imperfectly, my admiration of some of his excellencies, I may be permitted, I trust, without incurring the charge of captiousness, to say something of his faults. His occasional inaccuracies of form, and want of attention to proportion, may be readily forgiven for beauties that might redeem greater defects; the world has consented to pardon similar faults in Correggio; and I do not think it profane to speak of Etty and Correggio together. It is one thing, however, to forgive such faults, and quite another to excuse them by theories like the one that occurs in the well-written eulogy on Etty's works which I have quoted, namely, that "drawing and colouring cannot in fact be given in equal proportions of perfection in Art; because not actually so occurring in Nature herself. Where the one attribute prevails, the other is subordinate." What may have been the observations of Nature from

which such a conclusion is arrived at I cannot conceive. But we know that beautiful and correct drawing has often been united with fine colour in Art. What, for instance, can be more perfect in both than the finest heads of Titian, of Van-dyke, of Rembrandt, and I will add of Reynolds? and if it be said that these are not ideal (which, however, I do not admit), the frescoes of Michael Angelo, I am told by competent judges, have passages of colour equal to Titian and Correggio. Indeed, from the works of Etty himself, specimens of perfect drawing might be selected, though perhaps rarely in any entire figure. But as he had made himself thoroughly master of the anatomical structure of the human frame, he could certainly be accurate in his proportions without any loss of spirit in execution; and where he is not so, it is the result merely of haste or carelessness, and not of ignorance, nor to be defended by any of the fanciful theories of the day.

A worse fault, in my estimation, than incorrectness sometimes mingles with his beauties. Something of the mannerism, in forms and attitudes, of the Lawrence and Westall schools, which in sentiment were the same, may be seen in Etty's Art. That this should be the case, however, was the almost inevitable result of his placing himself in early life under Lawrence:—so difficult are the impressions received in youth to be effaced, even where, as with Etty, there is great originality and strength of mind.

He has told us in his Autobiography, that though he painted in the house of Sir Thomas, he received little or no instruction from him. Still the contemplation and copying the works of that eminent man could not but in some degree affect his style, and indeed the Art of Lawrence had so much of fascination in it as to maintain a widely spread influence over the rising talent of the day; and gradually to undermine till it almost entirely superseded the taste imparted by Reynolds and Gainsborough to English portraiture.

If Etty acquired a tinge of something in the house of Lawrence which he might better have been without, it is greatly to his praise that he came from it a colourist destined to rank with the very best that have lived; for the school of the great portrait painter was certainly not one of colour. But I believe Etty's first impressions of harmony were derived more from Fuseli, who though he said of himself that "he had always courted colour as a despairing lover wooes a disdainful mistress," yet he had a very fine eye for the negative tones best suited to the visionary subjects he delighted to paint.

There is a question on which it may not appear to be my province to enter; but it is one which Etty's peculiar treatment of, and choice of subjects must present to most minds;—I mean the question of how far his frequent preference of the nude may or may not be proper.

It is very true that in entire nudity there may be nothing objectionable, while figures clothed to the chin, if but an eye be seen, may convey the grossest meanings. I scarcely remember a female face by Etty in which the expression is impure; and if I wished for a personification of innocence, I know no painter's works among which I could more readily find very many instances that would answer to it. I remember years ago, borrowing from him to copy, a head of a young girl, of such angelic purity of expression, that I returned it after having destroyed all the attempts I had made to repeat it, because, in all, I had failed to catch the beauty either of the expression or of the colour.

In considering the question relating to nudity, I can call to mind no display of it in the works of Raphael, of Stothard, or of Flaxman, that seem to me objectionable. But this I cannot say of the works of Titian, Correggio, Rubens, and others of the great colourists, masters between whom and Etty there was more in common.

He was aware of the imputations that were cast on his character by those who knew him only in his works.—"I have been accused," he writes, "of being a shocking and immoral man."—And in another part of his Autobiography, so deeply interesting to all who knew him, for all who did, knew his entire sincerity, he says, "as a worshipper of beauty whether it be seen in a weed, a flower, or in that most interesting form of humanity, lovely woman, an intense admirer of it and its Almighty author,—

if at any time I have forgotten the boundary line that I ought not to have passed, and tended to voluptuousness, I implore His pardon. I have never wished to seduce others from the path and practice of virtue, which alone leads to happiness here and hereafter; and if in any of my pictures an immoral sentiment has been aimed at, I consent it should be burnt; but I never recollect being actuated in painting by any such sentiment."

The apology which he makes in another part of these papers for his extraordinary predilection for the nude, namely, that "he preferred painting the glorious works of God to draperies, the works of man," is based on a mistake to which I have alluded in a former address to you, namely, that of considering artificial objects as less poetic than natural ones; an error which has been so completely exposed by Lord Byron. I then mentioned a reply of Reynolds to a portrait painter, who complained of the hardship of being obliged to paint coats, wigs and hats. "These things," said Sir Joshua, "have all light and shadow." And so we shall find, if we know how to look for it, that in all the works of man the best part is always Nature's doing. Etty's rejection of draperies wherever he could reject them, and, very often, where he should not have done so, led him to a carelessness in general, in the treatment of them, excepting in colour, unparalleled in Art, and unworthy of so great a painter. The works of Raphael abound in instances in which the grace and dignity of his figures are increased by their draperies alone. How superior for instance in these respects are his Muses, who have all ample draperies, to the naked Muses of Tintoret in that otherwise fine picture which is now in our painting school; and in this slight engraving from a design of Raphael, you will perceive how much is gained by the addition of drapery. The subject is 'The Marriage of Alexander and Roxana.' In the upper sketch the figures are studied from the nude,—a practice of this great master, and an excellent one. But you will notice in the lower sketch how greatly the Roxana gains by the exquisitely flowing lines of the drapery which he has thrown over the lower part of the figure. I have placed next to this engraving two very fine Marc Antonios after Raphael. The upper one is a very remarkable instance of the value of drapery; a female figure sitting, and so enveloped in a loose mantle that neither a hand, an arm, nor a foot are shown. Yet it is singularly elegant; and will remind the students of the Life school of those accidentally beautiful compositions that often occur when the model is resting and covered with drapery.

On the score of taste then alone, I think Etty's indiscriminate partiality for the nude is objectionable, and how far his peculiar bias in this may be indefensible on other and higher grounds is a matter that I conceive cannot be passed silently by, and need not, even by his greatest admirers, among whom I should be sorry not to be classed.

The influence of the poetry and sculpture of the Greeks which has spread so much of beauty through modern Art, has not certainly been an influence of unmixed good. Plato banished poetry, excepting hymns to the Gods, from his Republic, and with it he banished painting, for all his arguments against the one equally affect the other. But it is not to be supposed that the great philosopher, himself a poet and an admirable dramatist, should wish to annihilate poetry. His object in all he says of it is clearly to purify it only.

The connexion between taste and morality seems scarcely to have been recognized by the Greeks; and the exquisite refinement that prevailed in those of their cities where poetry and the arts were most cultivated was a refinement obtained not by excluding vice but by clothing it with elegance. It therefore well became the great teacher of the immortality of the soul to expose the blandishments of poetry, and the inevitable evil tendency on the multitude of the glorifications of the vices of mankind by attributing them to gods in whose existence they believed. Under a true religion something of this danger is removed; but still more perhaps remains than painters or poets are willing to allow.

Plato himself, when proposing the banishment of poetry, admits that "a certain friendship, at least, and reverence for Homer which he has had from his childhood almost restrained him;" but "still," he adds, "the man must not be honoured in pre-

ference to truth." And again, "If any one can assign a reason why the poetry and the imitation which are calculated for pleasure ought to be in a well-regulated city, we, for our part, shall gladly admit them, as we are at least conscious to ourselves that we are charmed by them. But to betray what appears to be truth were an unwholy thing."*

I cannot, therefore, think it out of place to warn my younger brethren in Art of the danger of being blinded by high poetic authority and the fascinations of many of the fables of antiquity, as subjects of Art, to the real moral tendency of what they may put on canvas. Neither true religion nor true morality would banish poetry or painting now from the world; but they would and should direct these arts aright; and though I should be very far from allowing that such a mind as Etty's was in anything allied to the French painters of the last century, who dealt much in mythology, or others of a later date, yet I do think he might have found subjects more worthy of his exquisite pencil than some to which he has descended,—his diploma picture,† for instance, though sanctioned by the example of such painters as Titian, Correggio, Nicolo Poussin, and Reynolds. And, by the way, I may remark that the picture of Titian, from which copies have been most often multiplied, for what reason I need not say, is one that should never have been painted.

Etty's Art was substantially rewarded as well as appreciated,—but I fear the extent to which he was patronized must not be entirely considered as proceeding from a pure love and true appreciation of what is excellent in painting. It cannot be doubted that the voluptuous treatment of his subjects, in very many instances, recommended them more powerfully than their admirable art; while we may fully believe that he himself, thinking and meaning no evil, was not aware of the manner in which his works were regarded by grosser minds.

I cannot conclude the remarks I have presumed to make on this great painter without stating, what I am enabled to do from my own knowledge, that his conduct as an Academician was invariably marked by the most unremitting and disinterested zeal for the prosperity and honour of the society of which he was so distinguished an ornament. He considered, indeed, the welfare of the Academy as identical with the general welfare of the Arts of his country. Naturally shy, he never spoke at our meetings without a great effort, yet never was he silent on any occasion on which he thought he could serve the institution. There was a simplicity and sincerity in his manner that greatly attached his friends; and I never could discover in him the least sign of jealousy or other unworthy feeling towards any of his brother artists. I knew much of him in the early part of his career; and, destined as he was to see many of his fellow-students, younger than himself, pass by him into notice and patronage, while he was still working in obscurity, no murmur escaped him, no expression of envy towards those who, often with far less merit, were outstripping him in the road to fame. But he lived to enjoy the reward of his genius and his virtues even in this life.

For the loan of the pictures I am enabled to show you I am indebted to Mr. Munro, who on two other occasions has most kindly intrusted me with pictures of great value,—to Mr. Jacob Bell,—to Mr. Wethered the possessor of the 'Fleur de Lis,' and many others on the walls,—to Mr. Wass,—and to Mr. Hogarth, who has kindly allowed me to show you a fine Gainsborough, which I should have been glad to exhibit had it been in town on Thursday last.

FINE-ART GOSSIP.—The original idea of giving a money prize of 5,000*l.* and other large prizes to successful exhibitors at the great Industrial Exhibition of 1851 having been, as we understand,—and think very wisely,—abandoned, the Commissioners have announced their intention of giving, instead, medals of various sizes and different designs,—to represent, we suppose, various classes of merit. The medals will be of three kinds; all having on their obverse portraits of Her Majesty and Prince Albert, and on

the reverse some design illustrative of the objects of the Exhibition or appropriate as the rewards of successful competition. For these latter designs the artists of all countries are to compete:—and three prizes of one hundred pounds each will be given for the designs accepted, and three of fifty pounds each for the best which are not accepted. The Commissioners have decided on bronze for the material in which the medals are to be executed; considering that metal to be better calculated than any other for the development of superior skill and ingenuity in the medallic art, and at the same time the most likely to constitute a lasting memorial of the Exhibition. The notion of these medals being in bronze is, we think, good for another reason: as it relieves them from the idea of mere material or pecuniary value. They will thus become honourable testimonials of merit, which, like the prizes of classic times, will be prized rather for the distinction which they convey than for any intrinsic worth. The designs for the reverses are to be sent to the Secretaries of the Commission on or before the 1st of June; and must be nine inches in diameter,—executed in basso-relievo, in plaster of Paris.

At the last meeting of the Commissioners of Fine Arts for decorating the New Palace at Westminster, it was determined that Messrs. Cross and F. Pickersgill should be ordered to execute two of the subjects for the Peers' corridor. Mr. Pickersgill is to paint 'Charles the First erecting his Standard at Nottingham,'—and Mr. Cross 'The Speaker Lenthall asserting the Privileges of the Commons against the same Charles when the attempt was made to seize the five members.' These pictures are to be in oil colours; and their dimensions are to be each 9 ft. 6 in. wide by 7 ft. high. They are to be proceeded with forthwith.

Mr. John Watson Gordon—who is an Associate of the Royal Academy in London—has been chosen to fill the two vacancies in the high places of his profession which the death of Sir William Allan made in the northern kingdom. By Her Majesty he has been appointed Queen's Limner in Scotland,—and by the Royal Scottish Academy unanimously elected their President.

The anniversary dinner of the Artists' Benevolent Fund took place on Saturday last at the Freemasons' Tavern, and was presided over by Mr. Baring Wall. During the past year it appears from the report that the dividend allowed to the recipients of the fund has been increased to 18*l.* in the case of widows, and 5*l.* in that of orphans. The secretary announced in the course of the evening subscriptions amounting to about 500*l.*

The Oxford papers announce that the Hon. W. T. H. Fox Strangways, M.A., formerly a student of Christchurch, has presented to the University galleries about thirty pictures of great interest and value, mostly by Florentine and other early Italian masters.

Lord Duncan as a nobleman of taste has made, we think, a mistake in the House of Commons, by directing unfriendly attention to the very elegant balustraded wall which Mr. Barry was erecting in the Green Park, in front of Bridgewater House. His Lordship has acquired a deserved celebrity for looking after the Crown lands of the country, from the princely New Forest down to suburban little Epping; but in this instance he has sought to maintain his deserved popularity with a deficient argument. Mr. Barry, as Lord Ellesmere's architect, had not made any encroachment on the Green Park: we should have been among the first to complain if he had. He has placed, instead of a dwarfed railing-like rail—a receptacle for rubbish—a very elegant wall of honest English masonry, which would have been when completed an ornament to the Park itself,—besides being a necessary addition to a house of great architectural beauty, evidently designed by its architect with some advancement of architecture to give it due elevation and grandeur. The very elegant Italian garden which Mr. Barry was busy about will be now abandoned:—the lease from the Crown to Lord Ellesmere containing no clause entitling his Lordship to replace a dirty little rail with a wall of stone even breast high. Had Mr. Barry designed a wall like that in front of Burlington House which shuts out the handsome colonnade in London, or a lofty street rail planked with boards like that in front of Stafford House,—we should have thanked Lord Duncan for his interference:—of which the principle is good where appropriately

enforced. Now we lament a needless impediment in the name of the people to the designs of a nobleman whose designs include a staircase in this very house for the free admission of that public to the enjoyment of his princely collection of pictures.

MUSIC AND THE DRAMA

MUSICAL UNION.—SECOND MATINEE.—April 30, at Half-past Three o'clock.—Quartet, 2 minor, Op. 41, Schubert, and Scherzo, Posthumous Quartet, Mendelssohn; 3 songs, 1st, Artists.—Ernst, Deloffre, Hill, and Patti. Pianoforte, S. Russell. Members are requested to pay their subscriptions to Cramer & Co., where single tickets, Half-a-Guinea each, can be purchased. Members can personally introduce visitors on payment at the door. A limited number of resident artists and members of foreign academies will receive free admissions, on applying to J. Ellis, Director.

PHILHARMONIC SOCIETY.—A pamphlet has been circulated, by Mr. Grattan Cooke, among the Subscribers and Members of the Philharmonic Society, to which we must call attention. Those who during a long course of years have adverted to defects calling for reform,—and who have already testified to the instant and clear profit attendant upon their removal,—must not forbear, however unpleasant it be, to speak when called on by the statement of a case in which progress could not be secured without individual grievance; but in which the aggrieved party represents himself as having been unworthily treated. We have adverted [*ante*, p. 267] to the new appointments of first oboe and first horn this year, made in the Philharmonic orchestra. In the pamphlet alluded to, Mr. Grattan Cooke, as the player on the former instrument, publishes the fact of his displacement,—his vexation at the manner in which it has been made,—and his conviction that it is ascribable "to partial and personal motives." It appears that the Philharmonic Directors availed themselves of Mr. G. Cooke's nomination to the mastership of the band of the 2nd Life Guards (by his own letter of September last announced to them, with some deprecatory hesitation), to invite him to resign his *oboe* in their orchestra on the plea of the two appointments being incompatible. This intimation Mr. Cooke would neither understand nor accept; whereupon he subsequently received a notice that his services would not be required for the current season. He has published the correspondence, with a preamble, in which by his allusion to the Birmingham Festival of 1849 and the Sacred Harmonic Society, Mr. G. Cooke clearly conveys the impression that his dismissal was owing to Signor Costa's interference. We observe in a recent number of the *Times* an official statement made on the part of the Philharmonic Directors, that Signor Costa is not one of their Council, but merely their conductor, and that he has no voice in the making of their engagements.—Such being Mr. G. Cooke's view—and such the tone of his circulated appeal,—we have no choice but to comment thereon by a few plain truths.—He seems unaware that for many years past it must have been felt by every listener to the Philharmonic performances, that the nervousness and unsteadiness in time of the first oboe as an orchestral player stood in the way of a sure and perfect execution. Six seasons ago—ere Signor Costa's appointment was thought of, in the time of Dr. Mendelssohn's short and stormy presidency—it will be found that this journal [*Times*, Nos. 866 and 872, &c.] pointed to particular instruments as "not up to the mark,"—avoiding specification from averseness to giving pain. Mr. G. Cooke forgets how great has been our recent advance in every department of orchestral execution—how; to name merely one instance, it was necessary to abolish that old change of leadership which one night exhibited the incompetence of Mr. Weichsell, another the deficiency of Mr. François Cramer, &c. To many worthy men these modifications of a constitution infinitely pleasing to its members, but obsolete as not meeting the requisitions of our time, must have been mortifying. But help there was none—unless our model concert was to perish of inanition and self-importance—save in self-help on the part of the players laid aside. If, in place of contenting himself with the old sympathies and traditions of the Philharmonic Society—in place of resting with a natural complacency on testimonials of regard from Dr. Mendelssohn and Dr. Spohr—Mr. G. Cooke had

* The Republic of Plato. Book X. Chaps. 1st and 8th.

† This picture, objectionable as it appears to me in subject, has less perhaps than any of his works of the peculiar excellence of his art.

taken them to heart as a stimulus,—he would not now have stood in the false position of an artist who, unable to perceive his own incompleteness, absolutely draws attention to it by endeavouring to establish a case of persecution,—and compels those who, like ourselves, cordially own and recognize his many gifts and agreeable talents, to draw the line between what is unjust to the individual and what is indispensable to the progress of art and the requirements of taste. We are often at issue with the Philharmonic Directors on account of their timid resolution to move in the narrow groove of precedent, especially as regards their *solo* engagements. We think their counsels unwisely narrow as regards the trial and acceptance of new compositions. In the case before us, we think that they might have done wisely by more emphatically insisting on their duty to make their band as perfect as possible—thus destroying for the future the idea that service establishes a claim which shall outweigh defect. But in proportion as we remonstrate, on principle, against the want of generous and large principles in their direction, we are bound to support them in every measure which shall tend to improve their performances. In the instance before us, moreover, they appear to have acted with considerate delicacy, which Mr. G. Cooke has been unwise in misinterpreting. It is to himself that he owes the pain of being told publicly that *there was* "just cause and reason" for the appointment of another first oboe at the Philharmonic Concerts.

SACRED HARMONIC SOCIETY.—Never did we feel so forcibly as yesterday week how fast fleeting is the reputation some years ago gained by Spohr as a composer of sacred music. Never has the 'Last Judgment' been better—if so well—performed in England; yet the temperate, not tame, version of it presented by Signor Costa convinced us anew that the recitatives are inexpressive, heavy, needlessly hard to sing,* and therefore hopeless to declaim; and that the choruses, two excepted, are timid and mechanical,—poverty of first idea and constructive resources being thinly, though speciously, veiled by Spohr's seductive treatment of his orchestra: the receipt of which is soon learnt, to the cloying of the senses of the listeners. The two excepted choruses, however, both double quartetts, stand out from the rest of the work in beautiful individuality. In both, the antiphony of *solo* against full chorus—one choir growing out of and rising above the other, as clouds may be seen towering up behind clouds, on the serenely pompous sky of a summer evening—produces a poetical effect of vastness and aspiration which belongs to the highest devotional art. The mellowness with which these movements were given yesterday week was delicious. Other parts of the *Oratorio* possess superficial beauty,—beauty of key,—beauty of sound in single chords, &c.; and this it was which gave the 'Last Judgment' such a bloom of early popularity in England. But "bloom" without a healthy principle of vigorous life will never come to "fruit"; and the work as a whole sounded faded—bygone—"a tale that is told," to which we shall never again give a willing ear.

SADLER'S WELLS.—Southern's fine tragedy of 'Isabella' has been revived here, for the purpose of giving Miss Glyn an opportunity of appearing in the part of the heroine. The character was seized by her with power and pathos.

MUSICAL AND DRAMATIC GOSSIP.—We have never had any lack of musical rumours—but it may be noted as a feature of the time, that many of those current refer to the foundation of establishments on a grand scale or for the promotion of sound objects. One day we receive (to speak fancifully) an echo of an eight-part Motet in preparation by the Bach Society—on another, the project of a new *Oratorio* or the announcement of a new Requiem of sterling value and originality, or the notification of some new instrumental works forthcoming by that promising young composer Mr. Henry Leslie,—on a third,

* The converse of the above character would give a definition of what recitative should be. Gluck's recitatives are full of feature and melodious interval, hard to sing only because they claim the utmost poetical justice from the singer—not because they tax compass or command over interval and intonation.

we are searched out with talk concerning the organization of new grand instrumental concerts, on a wider basis than those of the Philharmonic Society,—anon, ere St. Martin's Hall is finished, starts up the "prospect" of a third large concert-room in the neighbourhood of Mr. Hullah's mansion—and the premises of the *ante-Shakspearians*! This, we are told, is to be called the Panopticon, and the organ—to cost one thousand pounds—is said to be already ordered. But the strange manner in which possessions are balanced by wants is whimsically illustrated by the fact that, with all this concert provision, London is as far as ever from having a theatre fit for the performance of English Operas.

The past seven days have by no means been days of rest or retreat.—The first concert of the *Royal Academy of Music* took place this day week.—The *Sacred Harmonic Society* gave its Lenten performance of 'The Messiah' on Wednesday—and Mr. Surman's Society, 'Elijah' on Monday last.—The theatres which by ordinance are shut to play-goers during the past-week, have been, as usual, open to every other sort of entertainment—to Oratorios, concerts, Herr Ernst's violin playing, and Mr. Reeves's tenor-singing—to Mr. H. Phillips's American Entertainment—to Mr. Russell's semi-dramatic, semi-vocal exhibition, &c. &c. Miss Emma Stanley was to commence her entertainment on Tuesday last.—How long will it be before concerts, public or private, become alive to the odd inconsistencies involved in prohibitions and permissions like the above?

It is said that the 'Nuovo Mose' of Rossini will be the next novelty added to the Covent Garden repertory,—the *libretto*, of course, being changed: and that the *début* of Signor Tamberlick, the new tenor, will take place on an early day, possibly in 'Masaniello.'—Meanwhile, yet once more is 'Lucia' to be given at Her Majesty's Theatre on Tuesday next, to introduce Miss C. Hayes, who has been recently singing in Dublin with great success; the Irish having established her as "a Nightingale" of their own—and thus, more delicious than all nightingales of foreign origin.—The season of the Italians at Paris finishes with this month.—The brothers Luigi and Federico Ricci have lately produced at the Teatro San Benedetto of Venice a new opera, with a new designation; the work, 'Crispino e Comare,' being styled *fantastico-gioco*, on the old legend of 'Death and the Doctor.' This news arrives—so far as the *Athenæum* is concerned—at a curious moment—in correction (?) of our last week's assertion that the Italians are indifferent to subjects of *diablerie*. But the *libretto* by Piave is said to be very weak, and the music by the Riccis to be not very strong.

We observe with pleasure an advertisement of the formation of another amateur Quartett and Quintett Society, under the direction of Herrn Charles Goffrie and Johann Schmidt.

The concert world at Paris seems, in some respects, to be recovering its health as regards form and staple of entertainment. The meetings for chamber music in number rival our own—while orchestral concerts appear to be on the increase. The new Philharmonic Society is taking wide and wise measures for insuring the good-will of all artists. We hear that letters of honorary membership have been received by several English musicians, journalists, &c.: such courtesies bringing to shame the exclusive proceedings of our Philharmonic Society,—whose hospitalities of admission appear to be regulated by the caprice of the hosts and not by the rank of such strangers and sojourners as may chance to be amongst us. This comparison is not thrown out at random.—The pledge of the new French Philharmonic Society to produce new compositions has been already redeemed, by an announcement that at the third meeting, to be held to-day, will be performed a symphony by M. Gaslinel, *grand prix de Rome*.—There is still observable in Paris that leaning towards the *Cantata* which we would fain see improved to the enlargement of our stores of concert music.—The day before yesterday, was to be performed *Arva* or 'Les Hongrois,' a Symphony in four parts, by M. Louis Lacombe.—A new descriptive Oriental Symphony, by M. Meyer, entitled 'Selam,' is to be performed at the Italian Opera House on the 14th of April. This is something like a direct challenge to M. Félicien David. By the way, this slight but clever and

poetical composer seems to have fallen into a neglect as undue as was his popularity. We should much like to hear of his receiving a commission for a grand choral *Ballet*.

Tidings from Weimar, which can be relied on, assure us that M. Liszt considers his career of concert-giving as over; and is with increasing steadiness devoting himself to composition. A Symphony and an Overture recently finished by him are spoken of in terms of praise. We believe that there is no charmed age for men who have a will that can break charms, and have always recognized in M. Liszt's playing a genius closely akin to that of a creator:—thus we have high hopes that his determination will prove its own fulfilment—great as are the difficulties accumulated during a youth and early manhood of precocious notice and prodigious exhibition so brilliant as those of M. Liszt have been.

Cologne is bestirring itself to get a Conservatory of Music. The Municipal Council of the City of the Three Kings has determined on founding such an establishment, upon the broadest possible basis. The direction is to be confided to Herr Ferdinand Hiller. Out of such moves and measures as this and the similar project at Weimar should arise professorships (valuable alike to teachers and pupils) for retired or retiring vocalists. And, since the Germans will never sing tolerably till they be taught on other systems than those that have sent forth the present unvocal race, they would do well to tempt the Cinti-Damorenus and Persianis, and others of like high accomplishments and unimpeachable methods, to disseminate in their schools the true principles of the Art which they have so exquisitely adorned. Again, every Conservatory is apt to have its peculiar feature decided by local circumstance,—and thus the music-school opened under the shadow of the *Dom Kirche* might naturally become the centre of ecclesiastical composition in North Germany.

A Symphony by Mr. Perkins, the American composer mentioned by us as having tried his luck in Paris, during the fullest cholera tide of last summer—has probably ere this been executed in Boston: the first Symphony, it is added, ever composed by an American.

On Monday, the fifth festival in commemoration of the General Theatrical Fund was held at the London Tavern,—and was largely attended. Mr. Benjamin Webster presided. The fund was stated to be in a prosperous condition; having 5,204l. in the hands of trustees, and a balance of receipts amounting in the whole to 5,284l.

A rumour is about the town which we give for what it is worth,—that the St. James's Theatre may ere long fall under the management of Mr. C. Kean; who—directly patronized by Her Majesty—contemplates making of it a subscription theatre for the performance of English drama and "the encouragement of native talent."

The theatres are all preparing for their Easter pieces:—some of which are announced to be on an extraordinary scale of magnificence. That at Drury Lane is entitled 'The Devil's Ring; or, Fire, Water, Earth and Air';—and is the handiwork of Mr. G. H. Rodwell. At the same theatre, a piece by Mr. Bayle Bernard is announced:—it will be called 'The Passing Cloud.' The Haymarket advertises a new grand spectacular burlesque by the Brothers Brough,—and the Lyceum an extravaganza adaptation by Mr. Planché of Garrick's 'Cymon and Iphigenia.'—The Princess's contents itself with a translation from the French,—entitled 'The Queen of the Roses; or, the Sorcerer of Candahar.'—The Surrey ventures on a new romantic drama by Mr. Webb, entitled 'The Adventurer,' and a spectacle called 'The Three Princes.'—Sadler's Wells commences with its elaborately got-up tragedy of 'Macbeth.' That and 'Isabella' will probably take their turn during the holiday weeks.

MISCELLANEA

Valentine's Day at the Post Office.—"You perceived," said one of the two friends, "that in the rapid process of counting, our stamped letter gleamed past like a meteor, whilst our money-paid and unpaid epistles remained long enough under observation for a careful reading of the superscriptions."—"That delay," said an intelligent official, "is occasioned because the latter are unstamped. Such

letters cause a great complication of trouble, wholly avoided by the use of Queen's heads. Every officer through whose hands they pass—from the receiving-house-keeper to the carriers who deliver them at their destinations—has to give and take a cash account of each. If the public would put stamps on all letters, it would save us, and therefore itself, some thousands a-year.—"What are the proportions of the stamped to the prepaid and unpaid letters which pass through all the post-offices during the year?"—"We can tell within a very near approximation to correctness:—337,500,000 passed through the post-offices of the United Kingdom during last year, and to every 100 of them about 50 had stamps; 46 were prepaid with pennies; and only 4 were committed to the box unpaid."—*Household Words.*

Ancient Ruins.—Antiquarians will feel deeply interested in the discovery of vast regions of ancient ruins near San Diego, and within a day's march of the Pacific Ocean, at the head of the Gulf of California. Portions of temples, dwellings, lofty stone pyramids (seven of these within a mile square), and massive granite rings or circular walls round venerable trees, columns and blocks of hieroglyphics—all speak of some ancient race of men now for ever gone, their history actually unknown to any of the existing families of mankind. In some points, these ruins resemble the recently discovered cities of Palenque, &c., near the Atlantic or Mexican Gulf coast,—in others, the ruins of ancient Egypt,—in others again, the monuments of Phœnicia; and yet in many features they differ from all that I have referred to. I observe that the discoverers deem them to be ante-diluvian; while the present Indians have a tradition of a great civilized nation which their ferocious forefathers utterly destroyed. The region of the ruins is called by the Indians 'the Valley of Mystery.'—*New York Correspondent of the Morning Chronicle.*

Newton's Principia.—

PRÆVENIRE AD SUMMUM NIHIL EX PRINCIPIIS NON POTEST.

(From the Latin of Vincent Bourne.)

Newton, the light of each succeeding age,
First learned his letters from a female sage.
But thus far taught—the alphabet once learned—
To totter use those elements he turned.
Forced th' unconscious signs, by process rare,
Known quantities with unknown to compare;
And, by their aid, profound deductions drew
From depths of truth his teacher never knew.
Yet the true authoress of all was she!—
Newton's Principia were his a, b, c.

Notes and Queries.

Nineveh Antiquities.—We are enabled to announce that the antiquities and curiosities lately discovered at Nineveh will be conveyed to England by Her Majesty's frigate Cambrian, 40, Commodore Plunridge. The gallant Commodore has sent the ship to the Persian Gulf to receive them.—*United Service Gazette.*

New Telegraph.—A new discovery has been made by Mr. W. S. Thomas, of Norwich, New York, called the electro-thermic telegraph. Letters patent were granted to Mr. Thomas, on February 12, 1850. He does not use the magnet, or decompose a salt, like Morse and Bain's electric chemical telegraphs, but works on an entirely new principle, never before applied to telegraphing. The principle of this invention is caloric, generated and controlled by the galvanic battery; and with the new manipulator, the operator is enabled, it is asserted, to transact twice the amount of business in the same time as any telegraph now in use.—*Architect.*

Residences for Families.—If the new Victoria Street in Westminster be completed as, judging from some schemes in preparation, it would appear is contemplated, it will be really the most important improvement that has for very many years past been effected in the metropolis. Instead of repeating the error of which we have seen the latest and most grievous instance in New Oxford Street, we are now, it would seem, to have a street built with some regard to public wants. Plans are, we hear, in preparation for blocks of buildings arranged as residences. There will be common staircases, and two distinct suites of chambers on each floor leading therefrom. Fireproof construction is to be carried out.—*Architect.*

TO CORRESPONDENTS.—A. S., Un Exile.—R. A. G.—G. N.—J. P. B.—Amateur—A Constant Reader—Investigator—H. S.—H. J.—received.

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